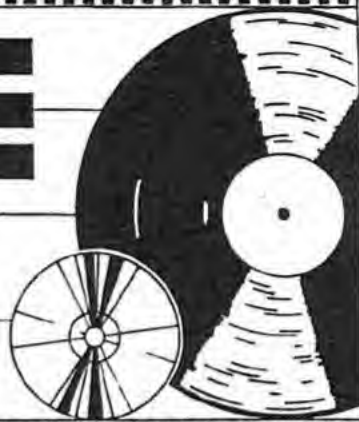


FILM SCORE MONTHLY



Issue #30/31 - Feb/Mar '93 - \$4, £3

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Basil Poledouris

Jay Chattaway:

Scoring Star Trek: Deep Space Nine

John Scott &

Christopher Young:

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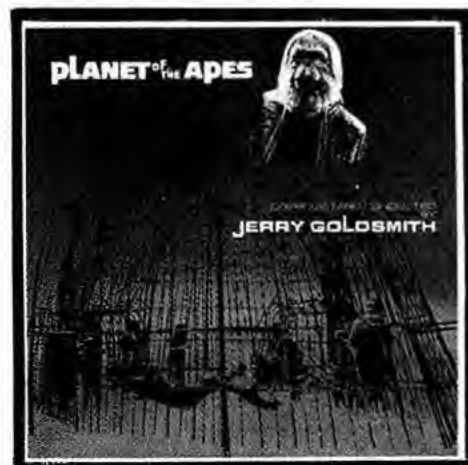
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Write today.



FILM SCORE MONTHLY



Sorry this is late. So much material came in that I decided to do a 64 page issue—considering that the last “big” issue was only 24 pages, it is hopefully understandable that a February release was impossible. So, this is going to be considered the February and March issue—no, the title is not Film Score Bimonthly, but then again, FSM is only supposed to be an 8 or 12 page newsletter. I had planned a long, thoughtful editorial for this issue, but space requirements have made that impossible. So here's the USA Today version of what I was going to say: This is my idea of a film music magazine, to the best I could realize it. It has taken a tremendous amount of time (which is fine—I love the attention) and I hope the raw information and collector-oriented columns meshes with the more diverse feature articles to make for a well-rounded and useful magazine. Let me know what you think. And now, let the data begin:

SPFM Conference & Jerry Goldsmith Dinner: Unfortunately, this issue of FSM is likely to reach readers just as this year's Society for the Preservation of Film Music Conference gets underway in Los Angeles. My sincere apologies for this poor scheduling, as I wanted to hype the conference, which includes the Jerry Goldsmith Career Achievement Award Dinner, as much as possible. The conference runs from Thursday, March 4 to Sunday, March 7. Thursday basically features a pre-conference session at USC on teaching film music at colleges and universities. Featured speakers will be Royal S. Brown, Steven Fry, Fred Karlin, Martin Marks, and Tony Thomas. Friday's sessions take place at the Mark Goodson Screening Room at the American Film Institute. Conferences on Film Music Collections (the music, not records), Studies on Film and TV Music, and more take place from 10 AM to 4 PM. At 6:30 PM on Friday is the main event, the Jerry Goldsmith dinner. This is taking place at The Blossom Room, The Hollywood Roosevelt Hotel, 7000 Hollywood Blvd, Hollywood CA. Directors Fred Schepisi, Paul Verhoeven, and Joe Dante are scheduled to attend, as are a number of film composers, record producers, and more. Saturday's conference sessions are at the Academy Room of the Hollywood Roosevelt Hotel, featuring a “meet the arrangers” panel as well as a panel with Bruce Broughton. From 3 to 6 PM will be a soundtrack sale and swap meet. At 8 PM there will be a screening with live orchestra of Charlie Chaplin's *The Circus*. Sunday's events are an SPFM Board Meeting and another performance of *The Circus*, but not to film. There is an extra incentive to go to the conference...

Special Goldsmith CD: Intrada has produced for the SPFM a special, fully licensed but absolutely not-for-sale 71 minute CD of unreleased Jerry Goldsmith film scores. Included on this disc are generous suites from *Baby, Magic, Take a Hard Ride, and The Flim-Flam Man*. Do not call Intrada asking how to buy this disc—it is no longer in their hands and it is not for sale. The disc will be given to all in attendance at the Goldsmith dinner, but that's it—only 500 are being pressed.

Tickets for the Goldsmith dinner are \$75; tickets for the whole conference are \$150. If it's not too late, phone/fax SPFM at 818-248-5775. Once again, my apologies for not providing this info earlier.



photo by Downtown Exposure

Henry Mancini, Lukas Kendall, and David Raksin at last year's SPFM dinner

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Editor/Publisher: Lukas Kendall

SCORE Editor: Andy Dursin • Graphics: William Smith

Contributors: Mike Berman, Bill Boehlke, Darren Cavanagh, Andrew Derrett, Jeffrey E. Ford, Gary Howard, David Hirsch, Robert Hubbard, Wolfgang Jahn, Miroslaw Lipinski, Paul Andrew MacLean, Brian Mathie, Brian McVickar, R. Mike Murray, Eric Neill, Augustinus Ong, Pedro Pacheco, Shane Pitkin, Olivier Roth, Chris Shaneyfelt, Robert L. Smith, William J. Smith, Stephen Taylor, Ford A. Thaxton, Guy Tucker, Amer Khalid Zahid.

Special Thanks to: Mark Banning & Neil Norman (GNP/Crescendo), Joanne Brown (ex-Milan), Douglass Fake & Jeff Johnson (Intrada), David Hamilton (Varèse), James Howard & David Millman (Big Screen), Vincent Jacquet-Francillon, Andy Jaysnovitch & Tim Ferrante, Randall Larson, Yann Merluzeau, Tom Murray, Jeannie Pool (SPFM), Nick Redman, Ron Saja (Footlight Records), Craig Spaulding (Screen Archives), John Waxman (Themes & Variations), Julia Welsh (STAR). Not to mention all the interviewees and printers Kevin at The Paper House & Norm at Newell's.

No Thanks to: Amherst College.

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Awards: *Aladdin* (Alan Menken) picked up the Best Score Golden Globe, over *Basic Instinct* (Jerry Goldsmith), *Chaplin* (John Barry), 1492 (Vangelis), and *Last of the Mohicans* (Jones/Edelman). Best Song honors went to "A Whole New World" from *Aladdin* by Menken and Tim Rice. This year's Oscar nominees are: Best Score: *Aladdin* (Menken), *Basic Instinct* (Goldsmith), *Chaplin* (Barry), *Howard's End* (Richard Robbins), and *A River Runs Through It* (Mark Isham); Best Song: "Beautiful Maria of My Soul" from *The Mambo Kings*, "Friend Like Me" and "A Whole New World" from *Aladdin*, and "I Have Nothing" and "Run to You" from *The Bodyguard*. (The Best Score nominee list, as usual, will no doubt leave many bewildered. *Aladdin*, being a musical, is a questionable nominee for "Best Score," but unfortunately, even if there were enough other musicals to allow for the song-score category to be reinstated, *Aladdin* could not qualify. A song-score has to have five or more songs by the same song-writing team; because lyricist Howard Ashman was not able to write lyrics to all the songs before passing away from AIDS and Tim Rice provided lyrics for the rest, it would not be eligible. Where's John Williams' *Far and Away* among the nominees? It's almost as if people decided Williams has won enough awards, and doesn't deserve any more, even if the score in question does. Where's *The Last of the Mohicans*? First of all, that score was not necessarily a Trevor Jones/Randy Edelman collaboration—Jones was hired to score the film first, and then Edelman was also hired, to do how much, we're not sure. Since Jones' music is principal in the film, at one point it was decided that if the score was nominated, only he would be credited. This naturally did not please Edelman, and he mounted a campaign to remedy the situation. Other complications might have existed as well; in any case, the score was not nominated. Mark Isham's *A River Runs Through It* is also a curious nominee, one that might very well have been voted for on the basis of its trailer music. Once again, the Academy Awards have proven to be contest of popularity and politics, and not necessarily one of excellence.) One bright spot: *Music for the Movies: Bernard Herrmann* has picked up a nomination for Best Documentary. In other award news, the "Independent Spirit Award" nominations for best score went to *All the Vermeers in New York* (John A. English), *One False Move* (Pete Haycock & Derek Holt), *The Tune* (Maureen McElheron), *Twin Peaks: Fire Walk with Me* (Angelo Badalamenti), and *Zebrahead* (Taj Mahal). Also, Maurice Jarre was honored on February 16th with the first lifetime achievement award from *Movieline* magazine.

Goodies in stock: Footlight Records (see ad, page 34) currently has in stock a number of Japanese imports on the SLC label, including *M*A*S*H*, *Three Days of the Condor* (Grusin), *Hairdresser's Husband* (Nyman), and various Goblin titles. A French version of Mancini's *Tom and Jerry* is already in stock as well, as are the new RCA Legend titles from Italy. • Now available from Intrada (see ad, page 2) is a Japanese CD of *Ruby*

Cairo, apparently a new Barry score. Available from Germany are *Lionheart* Vol. 1 & 2 (Goldsmith), a new Ron Goodwin collection (the *Miss Marple* scores, *Force Ten from Navarone*, *Lancelot & Guenevere*, etc.—this also available at Footlight and STAR), and *The Last Starfighter* (Safan). Soundtrack mail order dealers like the above are constantly getting in goodies from all over the world, so see their ads this issue—also see Screen Archives' blurb on opposite page.

Lists: Now available to any interested readers are two lists planned for publication in this issue, but left out due to lack of space: The first is a discography of CAM and CineVox records, compiled by Wolfgang Jahn with additional info from Tim Ferrante, Gary Radovich, and Bob Bahn. The CAM listings cover the CDR, MAG, SAG, AMG, and CMS series. The second list is one compiled by Vincent Jacquet-Francillon of who scored what films from September 1991-1992. Simply write in for one or both of these lists if interested; please include \$1 return postage.

Publications: *Music from the Movies* is a new, 100 page, illustrated British publication by John Williams (not the composer), who also edits and publishes *From Silents to Satellite*. Write to 1 Folly Square, Bridport, Dorset, DT6 3PU, ENGLAND for more info on his many projects.

Radio Roundup: In Gainesville, Florida, a program called *Theater of the Mind* airs every Sunday night from 8 - 10PM on WUFT 89.1 FM (also known as "Classic 89," an NPR channel). This host of this program, Bill Sabis, does not air film music, but does air old radio programs rebroadcasted from his private collection of more than twenty thousand 16-inch transcription discs, some shows of which feature music by notable composers like Bernard Herrmann, Leith Stevens, Jerry Goldsmith, Fred Steiner, and Rene Garriguenc. • A film music radio program called *Movie Soundtrack* hosted by FSM reader Normand Brennan airs on Chateaugay, Quebec radio CHAI 101.09 FM from 8-10PM on Sundays. • Now airing from Boston, Mass. is a film music radio program on WCRB 102.5 FM, on Tuesday nights from 8 - 9PM. • In Hammond, Louisiana, James Vail's *Cinemusic* is now being broadcasted only on Sundays at 4PM—station is KSLU 90.9 FM. • In Los Altos Hills, California, KFJC 89.7 FM has a musicals radio program from 8 - 9AM on Saturdays, followed by the "Norman Bates Memorial Soundtrack Show" from 9AM - noon. • *Soundtrack Cinema* has gone national! The film music radio program, normally airing from 9 to 10PM Saturdays on KING 98.1 FM out of Seattle, Washington, is now broadcasting separate shows on a national level on K-GAY Radio Network Series. Tune in on satellite to Galaxy 5 Transponder 6 at 6.3 or 6.48 megahertz on Sundays from 9 - 10PM (EST).

Much of the information presented in this opening section of Film Score Monthly is later compiled into The Soundtrack Club Handbook, a free publication sent to all FSM subscribers or anyone who wants it—please write in.

CURRENT FILMS, COMPOSERS, AND ALBUMS listed from The New York Times of February 21, 1993

<i>The Abyss</i> (special edition)	Alan Silvestri	Varèse Sarabande	<i>Loaded Weapon 1</i>	Robert Folk	
<i>Aladdin</i>	Menken (music), Ashman/Rice (lyrics)	Disney	<i>Lorenzo's Oil</i>	classical music	MCA
<i>Army of Darkness</i>	Joe Lo Duca, March/Dead theme: Elfman	Varèse	<i>Love Field</i>	Jerry Goldsmith	Varèse Sarabande
<i>The Cemetery Club</i>	Elmer Bernstein	Varèse Sarabande	<i>Olivier, Olivier</i>	Zbigniew Preisner	DRG
<i>The Crying Game</i>	n/a	SBK/EMI	<i>A River Runs Through It</i>	Mark Isham	Milan
<i>Damage</i>	Zbigniew Preisner	Varèse Sarabande	<i>Scent of a Woman</i>	Thomas Newman	MCA
<i>Dead Alive</i>	Peter Dinklage		<i>Sommersby</i>	Danny Elfman	Elektra
<i>Enchanted April</i>	Richard Rodney Bennett	Bay Cities	<i>Strictly Ballroom</i>	n/a	Columbia
<i>Falling Down</i>	James Newton Howard		<i>The Temp</i>	Frédéric Tiegorn	Varèse Sarabande
<i>A Few Good Men</i>	Marc Shaiman	MCA	<i>Unforgiven</i>	Lennie Niehaus	Varèse Sarabande
<i>Groundhog Day</i>	George Fenton	Epic Soundtrax	<i>Untamed Heart</i>	Cliff Eidelman	Varèse Sarabande
<i>Homeward Bound</i>	Bruce Broughton	Intrada	<i>Used People</i>	Rachel Portman	Big Screen
<i>Last Days of Chez Nous</i>	Paul Grabowsky	DRG	<i>The Vanishing</i>	Jerry Goldsmith	

INCOMING

Scoring assignments: BASIL POLEDORIS scores *Free Willy* (for Simon Winter), and *Hot Shots: Part Deux*, which looks to be a hilarious Rambo romp; JERRY GOLDSMITH's score to *The Vanishing* will in all likelihood not be released. Goldsmith scores *Dennis the Menace* and *Rudy* later this year; JAMES HORNER scores *Swing Kids*, not Goldsmith—apparently Goldsmith was busy and someone said, "Hey, Horner does a lot of swing music, is Billy May still around to arrange...?"; HANS ZIMMER and MARK MANCINA score the sci-fi TV show *Space Rangers*, as well as providing "additional music" for *Sniper*, otherwise scored by GARY CHANG; ALAN SILVESTRI scores *Cop and a Half*; ELMER BERNSTEIN scores *Cemetery Club* and *Mad Dog & Glory*, both on Varèse; MICHAEL KAMEN scores *The Last Action Hero* and *The Three Musketeers*; CARTER BURWELL scores *This Boy's Life*; JAMES NEWTON HOWARD scores *Falling Down*; HANS ZIMMER scores *The House of the Spirits* and *Point of No Return*; HUMMIE MANN scores Mel Brooks' new Robin Hood film, curious since John Morris is known as Brooks' regular composer; GRAEME REVELL scores *The Crush* and *Hear No Evil*; HOWARD SHORE scores *Sliver*; RANDY EDELMAN scores *Dragon: The Life of Bruce Lee*; JOHN DU PREZ returns to score *Teenage Mutant Ninja Turtles III*; JOHN WILLIAMS scores *Jurassic Park* and *Schindler's List* for Steven Spielberg.

ALL THE LATEST IN SOUNDTRACK NEWS

What's up with DANNY ELFMAN? Besides scoring *Sommersby*, CD out on Elektra, and writing the "March of the Dead" theme for *Army of Darkness*, Elfman will be providing the score and songs, as well as a character's voice, for Tim Burton's stop-motion animation feature *The Nightmare Before Christmas*, due at the end of the year. Elfman, more or less disenchanted with film scoring, has been back with the band Oingo Boingo, and has screenwriting and directorial ambitions as well.

DON DAVIS provided a guest score on *Star Trek: The Next Generation* for episode #240, *Face of the Enemy*. This was the first show in nearly two years not scored by either regular composer DENNIS MCCARTHY or JAY CHATTAWAY, and Davis was able to write a score quite out of the ordinary from the usual Trek aesthetic. The producers were reportedly not pleased with the active, emotional score he turned in, and it is likely that Davis, a veteran of the *Beauty and the Beast* TV show, will not be back to score another episode. There will be an upcoming guest score for the new *Star Trek: Deep Space Nine* series by JOHN DEBNEY (*The Young Riders*), however. In other sci-fi TV news, STEWART COPELAND has scored the two hour pilot to *Babylon 5*; Copeland's *The Equalizer* CD is scheduled at presstime for release in the U.S. on the IRS label on February 23rd.

RECORD LABEL ROUND-UP:

(Information subject to change without notice)

Bay Cities: Due soon is a CD of *Chato's Land* (1972, 40 min) and *Mr. Horn* (1979 TV western, 20 minutes) by Jerry Fielding (on 1 CD). This will not be part of the Jerry Fielding Film Music series, but will be a 1000 copy limited edition. Due after that is a CD of *Excessive Force* by Charles Bernstein (mid-March); some other film music projects are in the works, but nothing else is announcable at this time.

Cloud Nine: Just released from this subsidiary of Silva Screen is *Great Epic Film Scores*, containing music from *Circus World*, *El Cid*, *55 Days at Peking*, and *Fall of the Roman Empire* by Tiomkin and Rózsa (CNS 5006), some unreleased music included. CNS 5005 is scheduled to be *Horrors of the Black Museum*, Gerard Schurmann's music from *The Bedford Incident*, *Konga*, *The Long Arm*, *The Lost Continent*, *Attack on the Iron Coast*, *Cone of Silence* and others. Good news for Herrmann collectors: ACN 7017 will be the first CD release of Herrmann's *Mysterious Island*, from the newly discovered stereo masters.

Denon: In the works is an Elmer Bernstein compilation, with selections from *Ten Commandments*, *Walk on the Wild Side*, *Heavy Metal*, *Ghostbusters*, *Hawaii*, *My Left Foot*, *Magnificent Seven*, and more.

Discoveries: This jazz label has released a CD entitled *Body Heat*, which is a compilation of jazz-oriented film themes, including *Body Heat* (Barry), *The Russia House* (Goldsmith), and *Farewell, My Lovely* (Shire).

GNP/Crescendo: Due soon is GNPD 8032, *The Outer Limits*, Dominic Frontiere's music to the classic TV show. Due after that are Dennis McCarthy's pilot score to *Star Trek: Deep Space Nine* ("The Emissary") and, unless something drastic happens, a CD coupling *Capricorn One* with *Outland* (Goldsmith). Fear not, the latter two scores, previously available only on individual, out-of-print Warner Bros. LPs, will fit on one CD without any loss of cues. Release dates on both *DS9* and *Capricorn One/Outland* are tentative at present—we'll keep you posted. A CD single of *Deep Space Nine* is also in the works, to contain slightly popped-up versions of the *Deep Space Nine* theme and a cue called "Passage Terminated." These two cuts will be available on the *DS9* CD as well as on the single.

Hollywood: Released on February 9th was *Alive* (James Newton Howard). Due (at presstime) on February 23rd is *Swing Kids* (Homer).

Intrada: Recently released are *Sahara* (Ennio Morricone, 1983, remixed from the original tapes and with more music than on the Varese LP), *Leprechaun* (Kevin Kiner), and *Trusting Beatrice/Cold Heaven* (Stanley Myers, on one CD). Due after that are *One Against the Wind* (Lee Holdridge, TV movie score) and *Walt Disney's Homeward Bound* (new Bruce Broughton score to *Incredible Journey* remake), plus Intrada's first limited edition 2CD set, *Cinema Septet*. This features suites from Christopher Young's unreleased scores to *American Harvest*, *Last Flight Out*, *Trick or Treat*, *Invaders from Mars* (the orchestral cues), *Vietnam War Stories*, and *Sparkle Road* (which is reportedly the unused score to *Jersey Girl*). This will only be available directly from Intrada, retailing in the \$35-40 range, a limited edition of 1,000 to 1,500 copies. Titles on the back-burner for now include *The Resurrected* (Richard Band), *Hercules* (Pino Donaggio), *Separate But Equal* (Carl Davis), *Critters* (David Newman), and *Critters 2* (Nicholas Pike—separate CDs). Existing Intrada CDs currently scheduled for deletion are *The Bourne Identity* (Rosenthal), *The Old Man and the Sea* (Broughton), and *Toy Soldiers* (Folk)—get them now if you're interested. CDs not quite at the out-of-print level but which will not be repressed are *Beastmaster 2* (Folk), *The Astronomers* (Redford), *Bright Angel* (Young), and *Company Business* (Kamen).

JOS: Due next from John Scott's label is his score for *Becoming Colette*.

Koch: The new CD of concert works by Miklós Rózsa (*Theme, Variation, and Finale, Overture to a Symphony Concert, and Three Hungarian Sketches for Orchestra*) is due soon. New recordings being done for Koch currently include: A Jerome Moross CD, to contain the composer's concert works *Symphony #1*, *The Last Judgment*, and *Variations on a Waltz*, to be recorded at the beginning of March, JoAnn Falletta conducting the London Symphony Orchestra; An Elmer Bernstein CD, containing the western scores *The Magnificent Seven* and *The Hallelujah Trail*, to be recorded in mid-April, James Sedares conducting the Phoenix Symphony. (Keep in mind these dates are for the recordings, not the CD releases—we'll keep you posted as to when these become available.)

MCA: Upcoming CDs on this major label will be *Jurassic Park* (John Williams), *CB4* (various), *Gunmen*, *Indecent Proposal* (Barry), *The Lone Frost Story*, *Who's the Man?*, and *Tom and Jerry: The Movie* (Mancini). Also in the works is reportedly "The Brady Bunch Collection."

Milan: Due on February 23rd (at presstime) is the American release of *Brazil* (Michael Kamen). *Shadow of the Wolf* (Jarre) should already be out, though the film has been delayed until March, as is a CD of Scott Bradley's music to the old MGM Tex Avery cartoons. *Point of No Return*

(Michael Kamen), otherwise known as a remake of *La Femme Nikita*, will be out from Milan as well. • A new Herrmann compilation is in the works (Elmer Bernstein conducting the Royal Philharmonic), which will include: *North By Northwest* Overture, *Psycho* Suite Selections (edited by Christopher Palmer), *Vertigo* Scene d'Amour, *Citizen Kane* Prelude and Finale, *Fahrenheit 451*: The Bookmen, and the first ever releases of *The Wrong Man* Main Title, *Taxi Driver*: A Night Piece for Saxophone and Orchestra, and *The Bride Wore Black* Suite (12 min. long).

Prometheus: Due soon is a CD of Ken Wannberg's *The Philadelphia Experiment* coupled with his previously unreleased score to *Mother Lode* is.

Screen Archives: Due soon from this private label is a CD of Gerald Fried's *Mystic Warrior*. Only 500 CDs are being pressed, and as 200 are going to go to the composer and 100 are for promotion, only 200 copies will be available to collectors. Needless to say, this will not be available in stores! The Emmy nominated score is to the 1984 TV mini-series, and features a large orchestra and chorus. Screen Archives will also be repressing its 70+ minute CD of *The Big Country* (Jerome Moross) with a regular-sized 16 page booklet, to be available at a normal price of about \$20. If you are interested in any of Screen Archives' private pressings, or its soundtrack mail order service (free catalog), write to: PO Box 34792, Washington DC 20043.

Silva Screen: A number of titles are on Silva's release schedule for early '93. 'SSD' label numbers correspond to Silva America releases, 'FILMCD' and 'SIL' numbers correspond to Silva UK and Germany releases; many titles will be released both in the US and Europe: SSD 1017: *Never Say Never Again* (1983, Michel Legrand, with previously unreleased music). FILMCD 123: *Game of Death/Night Games* by John Barry. FILMCD 711: *Charlie!* (music from classic Chaplin films *Modern Times*, *A King in New York*, *City Lights*, *Limelight*, *Great Dictator*, *Peace Patrol*, and more; new recording with Francis Shaw cond. the Munich Symphony Orchestra. FILMCD 128: *The Chaplin Puzzle* (Soren Hyldgaard, new documentary about Chaplin). FILMCD 136: *Lawrence of Arabia* (Jarre), a new edition of the Tony Bremner recording which basically fixes some sound deficiencies on the old Silva release. SIL 1525.2: "Heroes in Action"—compilation of music to Van Damme, Lundgren, and Schwarzenegger films. SIL 1502.2: *Field of Honor/The Secret of the Ice Cave* (Roy Budd/Robert M Esty). FILMCD 125: *Dream Music: Tangerine Dream* (previously released music from *Dead Solid Perfect*, *Deadly Care*, and *The Park Is Mine*). SIL 1529.2: *Death Wish*: suites from *Death Wish IV* (Bisharat/McCallum), *Ten to Midnight* (Ragland), *Murphy's Law* (Donahue/McCallum), *Tough Guys Don't Dance* (Badalamenti), and *X-Ray* (Ober). 79 minutes. SIL 1528.2: *Allan Quatermain and the Lost City of Gold*: suites from *Allan Quatermain and the Lost City of Gold* (Linn), *Manifesto* (Piovani), *Making the Grade* (Poledouris), *Doin' Time on Planet Earth* (Kaproff), and *Seven Magnificent Gladiators* (Dov Seltzer). 79 minutes. SIL 1527.2: *A Cry in the Dark*: suites from *A Cry in the Dark* (Smeaton), *The Assault* (Andriessen), *The Rosegarden* (Macchi), and *The Naked Cage* (Stone). 79 minutes. (These compilations are given the name of the "headline" score, even if it's only a small portion of the CD, so that record stores place the CDs with the regular soundtrack releases, and not the compilations.) FILM CD 127: *Vampire Circus: The Return of Dracula*. Compilation of music from various vampire films, including *To Die For* (Eidelman), the 1974 *Dracula*, and more. FILMCD 129: *La Dolce Vita*: New recording of Nino Rota's music to various Fellini films. FILMCD 130: *Hammer Horror - Warfare* (heavy metal band tribute to old Hammer films). FILMCD 122: *I Love You Perfect* (Yanni). Without a label number as yet but due for a release in April is a restored CD of *Supergirl* (Goldsmith), 78 minutes long.

Unicorn-Kanchana: Reportedly planned for release on this label is the first CD release of Bernard Herrmann's *Moby Dick* Cantata.

Varese Sarabande: Jerry Goldsmith has conducted the National Philharmonic Orchestra (105 pieces) at Abbey Road in a recording of Alex North's rejected score to *2001: A Space Odyssey*. North had scored roughly the first hour of the film; all 36 minutes he wrote has been recorded. This is one of the greatest rejected scores in film music history, so look for an ad campaign from Varese when it comes out later this year. Hopefully it'll be out by April/May; we'll keep you posted. In other upcoming release news from Varese, *Unlabeled Heart* (Cliff Eidelman) and *Army of Darkness: Evil Dead 3* (Joe Lo Duca, "March of the Dead" theme by Danny Elfman) were scheduled for release on Feb 16. Due on March 2 are/were *Rich in Love* (Delerue, his last score), *The Cemetery Club* (Bernstein), *The Temp* (Frédéric Tiegorn); Due on March 16: *Mad Dog and Glory* (Bernstein), *Lust for Life* (Rózsa, first CD issue), *Love Field* (Goldsmith, to a film which had been on the Orion shelf for over a year); Due on March 30: *Fire in the Sky* (Mark Isham).

More intriguing questions from inquiring minds can be found with accompanying answers below. Since about half the questions received for this column since its 11/92 inception have been of the "Are there any plans to put out..." variety, that topic is being tackled separately on page eight. In the future, please look before you leap and cool it on such questions. By all means, it's better to write to this column than to bug the record labels, but if these titles haven't been done by now, it's because they're simply too expensive, not because nobody wants to do them.

This column exists to provide information on genuinely interesting aspects of film music and recordings which might otherwise go unmentioned in a film music publication. Some esoteric and trivial questions are not being answered this month, but if information comes up in the future, they will be printed. By all means, send your questions in today, as well as any corrections and expansions you might have to the below answers.

On Soundtrack CD Production:

Q: Who decides to release a soundtrack? Who decides which record company will put out the music? Where does the music go to be edited? And how is it decided how much music will be on the soundtrack? -GD

A: The short story: A combination of the film company and record company decide to put out the music to a film. If more than one record company is interested, bidding usually takes place, unless there are prior arrangements that so-and-so label will always put out so-and-so film company's movies or have first pick to do so, such as Fox Records putting out scores to Fox movies. (In the case of re-issues, it is often the case of a record company—usually one of the small soundtrack labels—approaching the film company to license the rights for the project.) The music is edited (mixed and sequenced) at an appropriate recording/mixing studio of either the film company or record company, or the composer's choice. How much music will be on a soundtrack release is usually determined by economics; i.e. how much music can the film company and/or record company afford to "buy" in re-use fees from the musicians' union (see page 8)? Keep in mind that an album can also be short because there might be only a certain amount of music in the movie, or only a certain amount of non-redundant material.

Q: What are CDs made out of, and how are they printed? -JLD

A: CDs are pressed onto plastic not unlike how LPs are pressed onto vinyl, except the transfer process to get the digital information onto the CD is more complicated. A more complete answer to this question can probably be found in various CD magazines and manuals.

On Score Rejections:

Q: What films have had several scores rejected before finally having one chosen? And, which composer holds the record for having the most scores rejected? -JM

A: The film *See No Evil* (1971, starring Mia Farrow) had three scores written for it, one by Andre Previn, a second one which may or may not have been completed by someone else (name unknown), and one by Elmer Bernstein, which ended up being used. Regarding part two of this question, Maurice Jarre probably has a significant amount of unused scores, as does Michel Legrand. There was a stretch in 1991 when Angelo Badalamenti had three scores thrown out in a row. (It should be noted that there probably is not a composer working today who has not

had a score thrown out, not because it was an inferior effort but because it simply was not what the producers wanted.)

Q: Are there any instances where a composer had to write a score twice because the producers didn't like the first one? -JLD

A: Yes, there have been instances where a composer has had to re-write and re-record parts of a score, sometimes almost completely ignoring the first effort. Bruce Broughton, for example, had to do extensive re-writes on *Harry and the Hendersons*, and Alan Silvestri had to do the same on *Back to the Future*. This sometimes happens because a film has either been reshot or re-edited extensively to make the original score inappropriate, but it's usually a case of conflicting directives from director, producer, studio, etc. that caused the composer to follow the wrong person's instructions. Usually if the score is unsatisfactory to the people in charge it is completely thrown out and a new composer hired, though as previously mentioned there are occasions when the original composer will be kept on to try again or just make a few changes. Sometimes the majority of a score will be kept, and another composer hired just to rescore some scenes, such as Sylvester Levay on *Howard the Duck* and Michael Kamen on *Lifeorce*.

On LP Releases:

Q: I have a copy of the "original soundtrack" to *Five Savage Men* on Vee Jay Records. I am told this film is also known as *The Animals*. Does anyone know who composed the music for this (as no one is listed on the record)? And, what kind of a film is it (may be a western)? -RM

A: Consulting the two most invaluable reference books a film music fan can have, Steven Smith's *Film Composers Guide* and Leonard Maltin's *Movie Guide*, it can be found that the composer in question is Rupert Holmes, and the film is indeed a western, and a lousy one, at that.

Q: I read many years ago that Lalo Schifrin self-produced a record of the score to *Coogan's Bluff* (only a few cuts of which were released on the Temple private recording). Can anyone confirm this? Does anyone know the label or record number (or matrix number) of the full score version? -RM

A: According to Lalo Schifrin himself, no such self-produced album was ever made.

Q: Is there an LP of Jarre's *Jesus of Nazareth* without dialogue? -ST

A: Yes, it's on the British Pye label.

Q: I have a 2LP DJ/promo copy of *The Color Purple* (Qwest 1-25389). The LPs are a purple/lavender color. Were all commercial releases of this LP pressed in lavender vinyl? -RMM

A: No, there is reportedly a black vinyl pressing as well, label number Qwest 25356.

On Trailer Music:

Q: Why and how do commercials for films seem to use music from entirely different movies? Case in point: recent commercials for *Alive* use music from *The Hunt* for *Red October* and *Aliens*. How can they do this legally? Do they buy rights from the composers? I mean, *Alive*, *Aliens*, and *Red October* have nothing in common: different composers, producers, directors, studios, etc. I can understand that the film's original score might not be finished or recorded at the time they need to score the commercials, but surely they have enough to fill a 30 second spot. -JG

A: Trailers (TV commercials) for movies are put together by trailer & PR houses, separate compa-

nies which exist solely to put together trailers. As trailers often require catchy and tailor-made music to make even the lousiest piece of crap look like a must-see, if they aren't provided with excerpts from the actual score, they are often either: 1) Provided with a separate score by the composer of the film, as David Newman did with *Hoffa* (a trailer score that appears on the CD), Cliff Eidelman did with *Star Trek VI*, and James Horner did with *The Rocketeer* (not so subtly stealing from Alan Silvestri and John Williams in the process), often using thematic material from the score; 2) Provided with a separate score by a trailer composer, like John Beal (see below)—films done like this included *JFK*, *Dead Again*, *Hunt for Red October*, *Die Hard*, *Predator*, and *Lethal Weapon* films, *Dances with Wolves* and more. (Later TV commercials which air while the film is playing will often use music from the film, like later *Dances with Wolves* trailers which used the cue "Journey to Fort Sedgewick.") Trailer scoring is an art in itself—often times trailers are provided with temp tracks just like the actual films, and the composer instructed to plagiarize them. Remember the recent trailer for *School Ties* which sounded like *Toy Soldiers* with one different note? A case of the trailer composer following the temp track too closely. 3) If the trailer isn't provided with specially written music or music from the score, music from other films is simply licensed and tracked in. That's why we get *Glory* in the *Backdraft* trailer, *Brainstorm* in *Darkman*, *Aliens* in just about everything, *Willow* in *Robin Hood* (Horner must've made a fortune off of trailers!) and so forth.

Q: Who is John Beal? Beal wrote one of the best, apparently little-known horror film scores of the '80s, for Tobe Hooper's *The Funhouse* (1981). I am unaware of other scores by Beal, and some stylistic elements of his score for Hooper's film suggest that "John Beal" may be a pseudonym. Do you know? -MAM

A: John Beal is a real person. Some of his other credits include *Terror in the Aisles* (1984) and *Killer Party* (1986), and he is currently making a living in the lucrative trailer composing market.

Actually Interesting Questions:

Q: The 1991 VHS and laserdisc versions of *Jaws* have the following note: "some music rescored." What was rescored? Was it, perhaps, a restoration? The end title soundtrack to *The Poisedon Adventure* was badly deteriorated in at least one VHS edition and I wonder if the film of *Jaws* suffered similar ravages. -ST

A: Whoa, whoa! "Some music rescored" merely refers to some background song source music that might be playing on a car radio, for example, that the film company licensed for the original release of the film but has since lost the rights to. Therefore, in a new VHS or laserdisc edition of the film, a different song has been substituted. It has nothing to do with the music score, just licenses of source music.

Q: Does ABC Daytime have a specific package or library of movie music cues? Snippets of Williams and Horner have popped up at odd moments on *One Life to Live* and *General Hospital*. -ST

A: The process by which soap operas like the above use just about any piece of film music they want when they want to is called "needle-dropping." For shows like soap operas which for all intents and purposes only air once, music can be "needle-dropped" into the show for only a simply royalty to the publisher.

Q: Does the laserdisc track technology have a capacity to isolate, restore, and preserve a score on disc without sound effects? -ST

A: Yes, this can be done and has been done on a number of special laserdisc releases of films like *Chinatown*, *Islands in the Stream*, *Obsession*, *Robin and Marion*, *Nicholas and Alexandra*, and a few others. These certain laserdisc issues feature on a "secondary audio channel"—actually the right channel on the analog track—just the music to the film, free of dialogue and sound FX. Keep in mind, however, that the score is in mono and it's the film mix, which means the volume will vary. If the question is asking whether this can be done on all laserdiscs—i.e. you just buy a laserdisc and by fooling around with it get just the music—the answer is no, it has to be "built-into" the release. But secondary audio channels on laserdiscs are possible with the technology, and hopefully will be done more often.

Miscellaneous

Q: What ever became of Neal Hefti, composer of such enjoyable and diverse scores as *Harlow* and *The Odd Couple*? -RM

A: The 70 year-old composer, who worked mostly during the late '60s, is currently retired.

Q: Eric Serra is credited with scoring the film *The Big Blue*, but I have seen ads for the film crediting Bill Conti. Did Conti score a version or part of this film? Is Conti's score available? -RM

A: The French composer Eric Serra composed the score for the European release of the film, which is available on a Virgin CD. Conti wrote the score for the U.S. version, no LP or CD available.

Q: Who composed the music that is heard at the beginning of Alfred Hitchcock's *The Man Who Knew Too Much* (1956) when the opening credits are on the screen? -GK

A: Bernard Herrmann, who wrote the score. The Cantata at the end of the film is by Arthur Benjamin, written for the original 1934 production of the film.

Q: Is it just my CD or is the 3rd appearance of the murder music in *Psycho* (Unicorn-Kanchana) missing? It was on the LP. -ST

A: It's not your CD. Even though the liner notes mention the 3rd appearance of the murder music on the disc, it got lost somewhere in the transfer.

Q: Is the James Bond 30th Anniversary double CD release truly a limited edition? I heard that EMI did not really secure the rights so it might be disappearing quickly. (By the way, it is an excellent CD to own!) -JH

A: The 2CD set is a legitimate limited edition—how limited, we don't know. There are legal complications surrounding the entire James Bond legacy, too complicated and potentially nasty to get anyone to comment on them for publication. If the CD suddenly goes out-of-print, we'll let everybody know. The first disc in the set (containing all the Bond theme songs) has already been released on its own.

Q: Do original master tapes of older scores tend to be open reel tapes or something else? -ST

A: Prior to the mid-'60s, master tapes were always either open reel tapes or optical units, until digital storage came about. Not all of these have survived the ravages of time. Sometimes all that remain are acetate transfer discs which were never meant to sound very good, used only by the composer to take home and see what had to be rewritten for the next day's recording session, for example.

Q: Do tapes of Goldsmith's episodic television music (in addition to the Varese Twilight Zone releases) exist? I do the Goldsmith scores for *Alien Nation*, *Gladiator*, and *The Public Eye* exist on tape? -ST

A: The latter three scores surely do, as they were done only recently, and it's not as if all the tapes were thrown in an a dumpster since the scores weren't used! As for some of Goldsmith's earlier TV music, it depends. The answer is probably yes though it would depend on the specific episode of a specific show in question. If this question is meant to ask if certain music has not been released because the tapes cannot be found, in many cases there are other reasons why the music has never been issued, probably legal problems, royalties and so forth. In many cases, tapes of the music will exist, though they will not be of good enough quality to issue. With *Conan the Barbarian*, for instance, tape dubs of the complete score were floating around everywhere, but the composer's masters were in poor shape and it was the original original masters that had to be found (from some studio vault or what-not), which they were.

Q: Why didn't the London Symphony record Indiana Jones and the Last Crusade? -ST

A: Probably because post-production for the film was being done in LA and that's where the producers wanted the music recorded. (*Indiana Jones and the Temple of Doom* was recorded in LA as well.) It is often practicality and expense which dictate where a score is going to be recorded, and not aesthetics.

Q: Are the Golden Globe music awards considered a valuable prize in the film music world? -ST

A: Awards are always important; the Golden Globes are no exception, though it's probably impossible to quantify how important they are. Certainly, the Oscars are the most important awards.

Questions To Which the Answer Is 'NO':

Q: With the recent reissue of *The Cotton Club* is Geffen even considering a reissue of *Gremlins* since they refuse to give up the rights? -JM

Q: Was there ever a CD of Philippe Sarde's score for *Tess*? How about John Barry's *King King*? George Fenton's 84 Charing Cross Road? Is there a soundtrack album containing Michael Kamen's music from *Highlander*? Finally, are there any plans to release the entire soundtrack to *The Empire Strikes Back* on CD? -MM

Q: Was there ever a release of the soundtrack for the film *Reflecting Skin* (1989/90, directed by Philip Ridley), composed by Nick Bocat? If not do you have any idea if there will be a release in the future? -GK

Q: Are there any plans to record Alfred Newman's magnificent score to *Gunga Din*? -IB

Q: The soundtrack to *Rhapsody of Steel* was issued around 1959 and the *Osborne Guide* lists it as being issued in both mono and stereo, but I have never seen nor heard of the stereo copy. Was a stereo copy ever issued? -RM

[This was a mono recording—chalk up another inaccuracy to the *Osborne Guide*.]

Q: In the early '60s MGM Records issued boxed sets of *King of Kings*, *Mutiny on the Bounty* and *Wonderful World of the Brothers Grimm*. In all the years of collecting, I have never seen original (first issue) versions of these that were not boxed sets (i.e. regular covers). Except for reissues and foreign pressings, were these ever issued in regular (standard) covers? -RM

Q: Did Bruce Broughton record a score for *Home Alone*? His name appears on an early poster. -ST

[He was going to score the film, but had a conflict with *Rescuers: Down Under*.]

Q: Is Universal/MCA interested in releasing the original cues to *Psycho* and *Jaws*? -ST

[Think about this one a minute. Though the CDs available of the respective scores contain re-recordings that are in some cases drastically different from the originals (tempo variations in *Psycho*, lengthened cues in *Jaws*) both re-recordings were conducted by the respective composers, and at least in the case of *Jaws* the composer was satisfied with the result. The profit potential for Universal/MCA to put out the soundtracks all over again and pay all the re-use fees and so forth a second time just to have the original soundtracks out—where are for most all intents and purposes the same as the re-recordings—is so non-existent that there's basically no reason for them to do it.]

Corrections/Updates to Last Column

Gene Roddenberry did write lyrics to the *Star Trek* TV theme. Of the more than 90 U.S. released version of the theme that I have documented, the lyrics have been recorded only once, by Judy Roberts (single: Pausa 45-1776; LP: "You Are There" Pausa PA-1776, both released in 1985). A cassette of "You Are There" can sometimes be found in bargain bins. The lyrics were also published in the book *The TV Theme Song Sing-Along Book* by John Jauna (St. Martin's Press, 1984) and with full music in the song book *The Top 100 TV Themes* (Columbia Pictures Publications, 1983). P.S. The lyrics are terrible! -SG

Henry Mancini did compose an election theme, "Decision '76," used by NBC Television for all primaries, conventions, and election coverage since 1976. It was used again in 1992. It was recorded only once—as "Decision '80"—by an uncredited group on the demonstration LP "March Into the '80s with Competition and Show Music for All Marching Bands" (Studio P/R R-8001, 1980). -SG

Trivia Quiz

Q: Name four film composers who studied composition with Aaron Copland. -GG

A: Alex North, Elmer Bernstein, Herschel Burke Gilbert, and Joe Harnell. Coincidentally, North, Bernstein, and Gilbert all made their marks scoring for the Western genre (North's *Cheyenne Autumn* and *Bite the Bullet*, Bernstein's *The Magnificent Seven* and others, and Gilbert's work for the television shows *The Rifleman*, *Wanted: Dead or Alive*, and *The Westerner*). Gilbert, next to Harnell (*The Incredible Hulk*, *V. Bionic Woman*), is probably the least well known of the four whose work resulted in only five albums (*The Moon Is Blue*, *Comanche*, *Slaughter on Tenth Avenue*, *Dick Powell Presents* [Music from the Original Production of Four Star Productions], and *Burke's Law*), while only one of his themes is available on CD (*The Rifleman* on Television's Greatest Hits). Possibly the thing by Gilbert on CD close to being an original score is his work as conductor on the musical *Carmen Jones*. His early work for television, however, can be found on the seven-cassette set *The Adventures of Superman* (Vintage Music). Another coincidence is that both Gilbert and Harnell also studied composition with Leonard Bernstein.

The Questioners/Contributors:

ST: Stephen Taylor, Mt. Prospect, IL
JH: Jeannie Hsu, Mtn. View, CA
RM: Robert Mickiewicz, Boston, MA
JLD: Jack Lindsay Douglas, Costa Rica
JM: Jeremy Moniz, Casper, WY
MM: Mitch Mulholland, New York, NY
MAM: Michael A. Morrison, Norman, OK
GK: Guido Kremer, Bonn, Germany
JG: Jeff Gaines, Alexandria, VA
GD: Gregory Donabedian, E Providence, RI
SG: Steve Gelfand, Glen Oaks, NY
GG: Garrett Goulet, Foster City, CA
RMM: R. Mike Murray, Manlius, NY
IB: Ian Beck, New York, NY

I started the Questions column because I was interested in knowing what kinds of things readers were interested in knowing about. I thought it would be cool, and indeed, it is. Inevitably, however, at least half the questions have been of the "Was so-and-so ever released [on CD]? If not, why not, and are there any plans to?" variety, usually followed by a pontification on why the score is so cool and why it would make a great CD. Folks, we all grant that scores like *Poltergeist*, *Gremlins*, and *Young Sherlock Holmes* would be wonderful to have on CD, but definite reasons exist why they have never been put out before. It's not because no one wants to do them! The film music labels—and you know who they are, Varèse, Silva Screen, Intrada, Bay Cities, Crescendo, etc.—would kill to be able to put some of this stuff out. The gigantic record labels—Polydor, Warner, Atlantic, etc.—and the film studios couldn't care less. Outside of the occasional *Star Wars* or *Dances with Wolves*, rock/pop records like *Dirty Dancing*, *The Bodyguard*, or orchestral scores with a hit song like *Robin Hood* and *Ghost*, soundtracks don't make money. Soundtrack aficionados would be thrilled for a CD of *The Poseidon Adventure*, an important early Williams score, but it would cost so much money that only a soundtrack label with a bankruptcy wish would try to put it out.

As Roger Feigelson wrote in the September '92 issue of *Film Score Monthly* (#25), the biggest impediment to a soundtrack being issued is the re-use fee. To paraphrase, for a score recorded with a union orchestra in the United States to be released on record or CD, the orchestra has to be paid its fee all over again—hence, "re-use." As Roger pointed out, an album like *Baby* (Goldsmith) would cost \$80,000 in re-use fees. With films like that which bombed at the box office, Varèse or Intrada would be taking a gigantic financial risk (and almost certainly a loss) to put out a CD. The same goes for some other titles which collectors think would be great to have on CD and probably have bugged many a record producer about, like *Raise the Titanic*, the aforementioned *Poseidon Adventure*, *Die Hard*, *Predator*, *Flatliners* (big time!), *The Cowboys*, *In Country*, *Testament*, and *Wolfen* (by Horner). Big, and many more—basically anything recorded in Los Angeles. The time of the film's release was the most probable time that a big record label and/or film company would shell out the money to the musician's union (the AFM) to have a record of their movie, as happens all the time for when big re-use projects get put out, like *Home Alone 2* and *Honey, I Blew Up the Kid*.

(To flesh out the details of the re-use fee for the uninitiated, in certain states in the US, notably Washington and Utah, the musicians can record non-union, eliminating the re-use fee so that CDs like *Son of the Morning Star* [Utah] and *Christopher Columbus* [Seattle] can be put out without bankrupting anyone; also, there is no re-use in countries like France, Ireland, Germany, Hungary, and Italy, so when a score is recorded in Munich, for example, it's pretty much a certainty a CD will come out. [There is a re-use fee in England, though.] When dealing with a re-use fee, music is bought in 15 minute blocks in the US, followed by 5 minute blocks after the first 30 minutes, and in 20 minute blocks in England. So, that's why CDs like *The Hunt for Red October*, *Under Siege*, and *Memoirs of an Invisible Man* hover at the 30 minute mark



[Varèse has done this with increasing regularity lately]—the labels couldn't or didn't want to buy any more than the bare bones amount of music. Naturally, scores recorded with non-union orchestras can be as long as there is music to include, and the same goes for synthesizer scores where there isn't an orchestra.)

The good news about re-use fees is that if a score was issued on LP, the re-use doesn't have to be paid again to issue on CD. Whoa, whoa, don't grab for that phone to call Intrada yet, there's still a snag! Here's where we get into the giant mess of reluctant record and film companies. Basically, you can forget about anything ever issued on LP by Polygram, like *Poltergeist* or, at the moment, the *Star Wars* scores. Polygram will neither issue this stuff on their own—they're a gigantic label, care only about the bottom line, and don't see any possibility for money in CD issues of great yet (to them) obscure soundtracks—nor will they license anything to anyone else. End of story, unless special circumstances arise which have nothing to do with how many letters fans send in. Atlantic, Geffen and Warner Bros. are the same way. Soundtrack labels might be able to license titles from these gigantic record and film companies, but only for outrageous advances, in which case they might as well be paying a re-use fee. Such is the case with old Disney scores, so bye-bye *Black Hole* and *Tron*. A few labels and companies are good about keeping soundtracks in-print and allowing others to do reissues, like MCA doing *Jaws*, and MGM allowing Bay Cities to license *Coma* and *Logan's Run*.

For the most part, though, some of these titles are so tied up in legalities that they're goners, like Tangerine Dream's *Legend* score. A lot of times, there are problems with the film companies, and it's nearly impossible just to find out who owns something. If company A licensed title B to company C at one point, and now soundtrack label D wants to put out a CD of title B, who do they talk to? What if companies A and C both think they own the score? It can really be a mess. We'd all love to see *Return of the Jedi* with more music, but think of the messy possibilities—licensing from Polygram (if possible), royalties to Lucasfilm, extra re-use fees to cover the additional music, all to sell how many more copies? Sometimes not even the composers can be of help—many will work hard to put out what they are proud of, like Basil Poledouris with *Conan the Barbarian*, but sometimes they can just stand in the way. For instance, Silva Screen was going to do a *Battle Beyond the Stars* CD a few years ago, which reportedly fell through because Horner wouldn't let go of his stereo masters. Collectors think it's a great score, and indeed it

is, but it has enough plagiarism (of *Star Trek: The Motion Picture*) and a poor performance (wrong notes, cracking trumpets) to make it an embarrassment for Horner. (Regarding sequels, readers have inquired about the original *Die Hard*, *Predator*, and *It's Alive* scores. More problems—the sequel scores are all out to those films, containing some of the same material, which unfortunately reduces the market potential even more for the scores to the originals. Completists are going to grab everything, but a casual buyer who spent \$14 on *Die Hard 2* isn't going to want to pay the same sum for most of the same music.)

Regarding questions that came in specifically of the "Are there any plans to issue..." variety, here's the deal. When plans do exist and are fairly definite, they'll be announced in *Film Score Monthly*. When a question like "Are there any plans to issue *Young Sherlock Holmes* on CD?" comes in, how should I respond? Yes, it's an old MCA LP, which means it would be a prime candidate for Varèse to issue on CD. Should I call Bob Townson at Varèse and ask? Don't you guys do that enough already? What's he going to say, "Well, yes, we're trying to get it and would love to put it out, but we don't know if we'll be able to." I don't even know if that's true or not, I'm just making it up. But if I go and say, yes, Varèse is trying to get it, this sooner or later becomes, "of course, Varèse is going to put it out," and should something fall through and Varèse can't get it—Murphy's Law is ever present—people flip out with righteous indignation that a label would dare announce something and renege on it. Varèse has learned this lesson to such a degree that they keep the titles of their CD Club releases super-secret until the discs are actually available—of course we all manage to find out beforehand, but that's another story. Record labels don't announce things until they are fairly definite because collectors have clearly proven incapable of understanding the concept of "maybe." So in answer to all the questions of "are there any plans to issue..." we can't say, and often don't know. The second we do, we'll announce them. Honest.

So, everybody chill out! Don't feel embarrassed—we all go through this. The first time I met Doug Fake and Nick Redman, at last year's SPM conference, I thought it a great opportunity to mention that *Poltergeist* would be a wonderful CD, to which they both rolled their eyes. The moral of the story, and hopefully this is an instance where this publication can do some good, is that now that you know, stop bugging these labels, at least by phone. By all means, write to this questions column to ask whether certain scores are available on what formats and how to get them, and even to ask what the problems are surrounding a particular title that hasn't been issued. But it does little good to ask for a status report on your particular laundry list of favorite titles. It really can drive people nuts. Rest assured, there are a number of record labels working to put out these titles you want to see, and as legalities are cleared up and people do decide to shell out money to pay re-use fees or re-record a score, some of these titles will come out. We had a ton of them in 1992. And when they happen in 1993 and beyond, we'll announce them.



SILENT CORNER

SCORING THE SILENT FILM by JEFFREY FORD

Part III of III

First, I must apologize if the tone of this conclusion to my examination of silent film scoring (Part I in FSM #25, Part II in FSM #28) appears to be negative. I have fought against it, but the sad fact is that there is more bad scoring in regard to silents than good. And having already dissected the works of Carl Davis in detail, I perhaps inevitably find myself in a downward spiral into the mire of mediocrity (or worse). At times, my research for this article has been totally disheartening. It would be altogether too easy for me to set forth a list of acknowledged silent classics that I have yet to hear accompanied by even passable music scores; anything that might enhance the film rather than detract from it. There just aren't many out there, and those that are, more often than not, appear to be lucky flukes.

Case in point: In Part I of this series, I praised the score (composer unknown) that appeared on Foothill Video's release of Tod Browning's 1928 *The Unknown* with Lon Chaney. Recently from the same company I acquired two more of the famous Browning/Chaney collaborations: *The Unholy Three* (1925) and *West of Zanzibar* (1928). Needless to say, I was anxious to hear the scores on these releases. I should have known better. *Zanzibar*, apparently backed by a sound-on-disk score of the late-'20s, assaulted my ears with the kind of sensory overkill that I was subjected to with *The Kiss* (1929); what was needed was something atmospheric and creepy—what was given was overblown and overheated. But I wouldn't have thought badly of it had I known what awaited me with *The Unholy Three*. It starts with lush, thoroughly overbearing orchestrations, then switches to circus music for the carnival scenes (not inappropriate, but as it doesn't correspond to the action in any way, ineffective). For a love theme (no other term would apply), we get a tune played by what sounds like a combination of accordion and electric guitar (can anyone think of a more idiotic combination?) which is poured onto the appropriate scenes incessantly. Later, we get piano, organ, and bagpipes (I swear, that's what it sounds like!) all thrown together until all we're left with is one big blob of musical mush. It is truly hideous. I can't imagine who would attach it to the film thinking that it would honestly do it any good. It has always been said that silence is golden; in this case, in order to get any enjoyment out of the film, it's essential. And that's saying a lot. Those who have ever watched a silent film in silence know how much is lost without music.

Along similar lines, I have to wonder if anyone, after seeing something like *The Wind* (1928) accompanied by Carl Davis' stunning score, would be able to appreciate the film fully without it? Even in my own mind, I can't be sure. Is it possible that another score might do full justice to the film? Perhaps even bring out nuances that Davis missed? Why not? Anything is possible, and there's no guarantee that the result wouldn't be better than what has gone before. The great thing about the silents is that any composer can take a film and create a totally new experience; a different score, in effect, creates a different film. Although my mind can't envision *The Wind* without Davis' music, I can't honestly say that

his work is indispensable, because I don't know what another composer would do with the film. One need only look at all the variations Fritz Lang's 1926 science fiction epic *Metropolis* has gone through to get my point; I have seen the film accompanied by piano, by organ, by full orchestra, by electronic ensemble... I have seen the film in its ghastly Giorgio Moroder disco restoration; I have even seen the film in total silence. They all (total silence excepted) worked to some degree, and for me to say which was superior would be wholly a matter of personal preference. I'm still waiting for someone to come up with the bright idea of re-orchestrating Andrew Lloyd Webber's music from Broadway's *Phantom of the Opera* and plugging it into the 1925 film (hopefully a restored version). I may be nuts, but I think it might work. It would certainly do more justice to the film than any score I've heard with it thus far. What's really needed is Carl Davis, and I can only hope that one day his artistry will grab hold of the film and bring all its melodramatic excesses back to roaring life. It deserves as much.

Of all the scores I've heard for *Phantom*, Gaylord Carter's is probably the best, even if it too falls somewhat short. Carter plays all of his scores at a Wurlitzer Organ, and while I'm not particularly partial to that instrument when it's played alone, Carter does manage to get the most out of his resources. Using the high registers, he created a sweeping impression of early flight for William Wellman's *Wings* (1927), and with the lower registers, engaging shanty-like tunes to back up James Cruze's *Old Ironsides* (1926). Carter's major strength, and what makes his organ scores more palatable than most, is his ability (or willingness) to manipulate the instrument to produce a variety of sounds. Among his more inspired effects: the chiming churchbells used during the Corpus Christi sequence of Erich Von Stroheim's *The Wedding March* (1928) and the banjo effects used at the beginning of *The Covered Wagon* (1923). For *The Docks of New York* (1928) Carter created a jaunty blues theme for the heroine, and an infectious piano roll for the scenes that take place in the waterfront bar. It's probably his best work. His worst undoubtedly has to be *The Last Command* (1928), where the organ does nothing but drone on ineffectively without once giving the film the psychologically in-depth music that it needs. The same is true for his score to Cecil B. DeMille's original version of *The Ten Commandments* (1923), while his backing to W.C. Fields' 1927 *Running Wild* is serviceable but undistinguished, as was the film. I must emphasize here that it's not Carter's skill that I'm being critical of, but the effectiveness of his instrument in relation to the particular film. Although I'd never choose to have an organ score over a full orchestral one, there are many Carter scores that work splendidly. Indeed, I'd take any Carter score over the insipid insanity that passed for music with *The Unholy Three*. Even at their worst, Carter's scores at least manage to have some feeling.

Sadly, the same cannot be said of the scores that appear on the silent releases by the Video Yesteryear company. These are by one Rosa Rio,

and in spite of the hype on the labels, I have yet to hear one that wasn't a pitiful mess. Her score for *Phantom* is particularly vapid; a shambles of an even higher order is the God-awful piano dreck that appears on the video release of G.W. Pabst's *Pandora's Box* (1929). This film, starring the now legendary Louise Brooks, is a dark exercise in German Expressionism where a conscienceless femme fatale destroys the lives of all the men she comes in contact with, until she finally meets her fate in the hands of Jack the Ripper. It's a somber affair; therefore, it needs a score that will give it bounce and life. What it doesn't need is the ten tons of dead weight that Stuart Oderman's score fastens onto it. Like Lulu in the film drains the life from her men, so this score drains the life from the film until it almost becomes unwatchable. It's perhaps the saddest destruction of an acknowledged film classic by a score that I've ever seen (*The Unholy Three* not excepted). Another Pabst/Brooks collaboration, *Diary of a Lost Girl*, fares somewhat better, but once again the score does not do full justice to the film. But at least it doesn't do it any discernible harm. One learns to settle for so little.

Which brings us around to the scores of Charles Chaplin, the only major film artist who continued making silent films (and scoring them) after 1929. No one has a higher regard for Chaplin's work than I, but in all honesty, his talents in regard to music were tenacious at best, and insipid at worst. His music works much better in the context of his films than it does separated from them. Even Carl Davis, who conducted a lavish re-recording of Chaplin's score for *City Lights* (1931), couldn't conceal the fact that the music—alternately hectic and schmaltzy—was also somewhat uninspired as music. Still, the era of silent film, if not silent film scoring, could have had no better send-off than the finale of *Modern Times* (1936), where the Little Tramp and Paulette Goddard walk off into the sunrise as the tune "Smile" accompanies them off to their uncertain future. When the End Title appeared on the screen in 1936, the silent film had breathed its last breath.

In these articles I have tried, perhaps heavily-handedly but always with the best of intentions, to put forth the argument that silent films, when they are presented properly, can still offer a great deal of enjoyment. The other night I watched *Hula* (1927) starring Clara Bow and directed by Victor (Gone With the Wind/Wizard of Oz) Fleming. Its romantic comedy plot is as hokey as they come, and some of the title cards read like a grade Z jungle epic. But the piano score that backed it was almost as jaunty as its leading lady, and its eye-winking camp seemed thoroughly enjoyable. At least the special audience that I had assembled for the screening said as much; they loved every high calorie minute of it. And while some were quick to point out that we've come a long, sophisticated way from the day the film was made, I was quick to respond that one of the film's key sequences was copied almost exactly in *Raiders of the Lost Ark*, made a scant fifty-four years later. At that moment, it suddenly seemed like things hadn't changed that much after all.

THE CLUB FOOT ORCHESTRA

Article by ROBERT HUBBARD



Club Foot Orchestra: Back Row (l to r): Richard Marriott (trombone & keyboards), Kenny Wollesen (drums & percussion), Sheldon Brown (reeds), Myles Boisen (bass), Nik Phelps (reeds). Middle r.: Deirdre McClure (conductor), Catharine Clune (violin). Front r.: Steve Kirk (guitar), Chris Grady (trumpet), Beth Custer (clarinets).

The resurgence of the exhibition of silent films has also brought about a re-evaluation of the musical accompaniment to those films. Most of the public is familiar with the well-worn cliché of tinny piano music playing over the visuals, which gives silent films the feel of antiquity when viewed in the present day. Very few are aware that the range of scoring silents was far more dynamic. In the best of circumstances, orchestral accompaniment was provided, usually only in large venues and for the 'A' pictures of the time.

The contemporary audience now has the opportunity to rediscover the vitality and dramatic power of these early films, thanks in part to the relatively recent efforts of composers such as Carmine Coppola and Carl Davis. Another notable addition to the field of contemporary silent film scoring is Club Foot Orchestra, an ensemble based in the San Francisco Bay Area. Comprised of current members Richard Marriott, Sheldon Brown, Myles Boisen, Catharine Clune, Beth Custer, Chris Grady, Steve Kirk, Nik Phelps, Kenny Wollesen and conductor Deirdre McClure, CFO has been steadily gathering acclaim for their work for silent films, an endeavor that was not originally planned.

CFO was first formed in June of 1983. The original intent of the band, according to composer/founder Richard Marriott, was to "Create music that had not been done before." Their performances were at a now defunct SF bar, The Club Foot, from where the band adopted its name. This 'new sound' combined the attitude of speed metal and punk and the improvisatory nature of free jazz with orchestral instruments. "We were into obliterating the line between 'art' music and 'fun' music," Marriott recalls, "and it was a bit of a kick, having people in the audience dancing to 11/8 time." The band played in nightclubs for the next two years with varying degrees of success; enough, however, to garner critical acclaim and to record two albums on the SF label Ralph Records, *Kidnapped* and *Wild Beasts*.

CFO's entry into scoring was equally unique. "A friend of mine came up after a show and suggested taking clips from various '50s sitcoms and putting our music to them. With this in mind, one night I was watching *Saturday Night Live* reruns—one of the shows with Lily Tomlin hosting. They were performing a sketch that featured Dow Jones news of the art world—'Andy Warhol up 10, German Expressionism down 40'—I flipped the channel and *The Cabinet of Dr. Caligari* was showing. So all of these diverse elements sort of synthesized together. Someone in Club Foot knew the person who was booking the Mill Valley Film Festival, so we talked to them and arrangements were made."

The Cabinet of Dr. Caligari (1919) was performed live at MVFF in 1987. Marriott comments, "Caligari was a completely experimental film. The makers were attempting to create this

entire surrealist world that subtly exhibited this disgust with pre-WWI culture that led Europe to war. It utilized a lot of dream imagery in the sets and the storyline. That appealed to my imagination; silent films weren't meant to be a depiction of reality, they're meant to be fantasies. There's a timeless quality to them that never really seems to date. They exist in their own milieu. With the advent of sound and the orientation towards depicting reality, there was something lost."

The score reflects the psychological underpinnings of the film, reinforcing the ethereal, dreamlike quality by utilizing a European influence (mostly klezmer) tempered with jazz overtones. Three main themes dominate the score. The first, which is heard over the titles, is Caligari's theme and is slow and stately with a martial undertone, conveying the authority of Caligari. The theme slowly builds, then a twelve note motif is introduced; a 'sinister' motif that is associated with Cesare, the somnambulist, and the power that Caligari has over him.

The second theme is associated with the 'hero' of the film, Francis; a lilting piece for violin & clarinet, marimbas in the background creating a slightly unsettling effect, since it seems to be out of place with the stable character of Francis. The theme is used again at the end of the film, when it is discovered that Francis is mad and the 'real' Caligari muses over his treatment, in a stately variation but with the marimbas hinting that things may not be well at all. The third theme is a somber waltz, the love theme of the film and used in conjunction with Jane, the female lead. The waltz is heard in its entirety twice, first during Jane's walk with Francis and Alan; the second time in a faster electric variation after Cesare's unsuccessful abduction of Jane, the music highlighting the erotic nature of the abduction.

The use of heavy percussion is associated with madness and irrationality, particularly a motif for percussion, violin and clarinet trills and horn blats, used when Caligari is attempting a deal with a troublesome clerk and at the end of the film, when Francis is discovered to be mad. Jazz scat is used for the pursuit of Caligari, along with samples of barking dogs. A motif for sampled dogs and chimes is introduced when Francis follows Caligari to an institution, providing an interesting allusion to the Cinderella story, the tolling bringing and end to Caligari's disguise.

The successful reception of *Caligari* led to scoring F.W. Murnau's *Nosferatu*, which premiered in March 1989. The score, by Marriott and Gino Robair (who wrote three cues), incorporates genuine Transylvanian rhythms, 9/8 time, effectively used as Harker journeys to the Land of

Phantoms. A recurring motif, first heard when Harker discovers a copy of "The Book of Vampires," is derived from Turkish zorn music. *Nosferatu* expands CFO's effective use of orchestration; atonal percussion effects and clarinet dissonances convey the madness of Renfield, a synthesized chorale overlaid with marimba skitterings and the chanted phrase "the dead travel fast" underscore the increasing strangeness of Harker's trip to Castle Dracula in a coach driven by the Count.

For the scene when Harker cuts his finger, Marriott uses an interesting anachronism. "When you read that scene in the Stoker novel, there's a lot of obvious sexual energy in that moment, as well as throughout the book. I wanted to exhibit the fear, as well as the anticipation of this energy, so I wrote this rather sleazy burlesque music with the contrabass clarinet playing dissonances, which provides this unsettling edge." This works well in the scene and the principle reoccurs in bringing out the underlying eroticism in the film.

Another project taken on by CFO at this time was the short film *Entr'acte* by Rene Clair, which featured a score by Erik Satie that the group arranged for performance. Club Foot started to tour and recordings of *Caligari* and *Nosferatu* were made. Since both films were in public domain, video copies of the films with the new scores were also released.

1991 saw CFO continuing further into German Expressionism with their score for Fritz Lang's *Metropolis*. The print they worked from was the print that Giorgio Moroder restored in 1986 and had also scored with songs by Pat Benetar, Freddie Mercury and the like. "Cinecom owns the rights to that print, so that was the first film we paid royalties on." Reaction to the score has been good; CFO toured both coasts, including a performance of *Metropolis* and *Caligari* at the Smithsonian in December 1991, in conjunction with the German 'Degenerate Art' exhibit, and a recording of the score was released on CD by Heydey Records. As to any reaction to the score by Moroder, "We really don't know. He's never been to any of the shows that we're aware of and there's been no feedback from his company."

The main theme in CFO's *Metropolis* is comprised of a forward moving, mechanized rhythm that is the heartbeat of *Metropolis*, a paean to the hum of industry. Its companion piece is a march for the workers, a dirge-like chorale that characterizes the daily drudgery they endure, slaves to the rhythm that powers the City. The main theme is brought out in full as Freder, taking the place of another worker, endures a grueling twelve-hour shift, the rhythm becoming more oppressive

as he frantically tries to keep up his duties. For the Tower of Babel parable that Maria teaches, the accompaniment is a clever deconstruction and variation of the worker's march and the main theme. The theme for Maria (also doubling as the love theme), is one of Marriott's most poignant; a six note line played in the high register of the violin which then converts to a four note descending structure, ending on a five note line. The tune perfectly captures the innocence of the character.

Metropolis was also collaboratively scored by several members of the band. "There's a lot of great writers here," Marriott says, "and this is the chance to use them. Everyone has a particular strength." Beth Custer composed the dance of the robot-Maria and the hallucination sequence; Steve Kirk provided dark, brooding music for the scenes involving Jon Frederson, the autocrat who controls *Metropolis*; Nik Phelps handled most of the suspense scenes, notably Rotwang's abduction of Maria. The resulting score is seamless in integrating the styles and ranks as Club Foot's finest effort to date.

The collaboration of several musicians has not proven to be a problem. As Marriott commented on notes for the recording of *Caligari*, "I compose for the strengths of each player; someone may have a beautiful high register or virtuosic fingers, another player may sound best when improvising. Their suggestions and opinions, spoken or unspoken have transformed all aspects of the score... They share in the compositional process." Most of the group's success can be attributed to the diversity of everyone involved, plus the charm of performing the score live. "Synchronization has not been much of a problem. Our conductor [Deirdre McClure] is very good; we've shied away from using streamers and punches, however discreet. It's important not to have that distraction for the audience."

Club Foot's most recent project is a break from German Expressionism and a quick dip into Surrealism, with scores for a Felix the Cat cartoon, *Felix Woos Whoopee*, and the Buster Keaton film *Sherlock Jr.*, run with Entr'acte. Both films were scored collaboratively and bring into the foreground the more playful side of CFO, featuring the use of stylistic anachronisms. For *Sherlock Jr.*, which follows the adventures of a projectionist (Keaton) who harbors the wish to be a detective, the bulk of the score captures the spirit of '20s style ragtime, quoting period songs such as "We're in the Money" and "Fernando's Hideaway" to name just a couple. When he realizes his wish in a dream, the music turns to parody—Keaton's break-up with his girlfriend is accompanied by blues guitar; the *Sherlock Jr.* theme is a swank, rollicking piece, appropriate for the playboy detective Keaton imagines himself to be. There is also 'action spy' chase music, a wink towards the Bond films and the Barry scores, and a deft parody of the works of Philip Glass.

CLUB FOOT ORCHESTRA



The cassette cover to CFO's *Nosferatu* score, along with a promotional card for one of their live performances of *Metropolis*. Anyone wanting more information regarding videotapes, recordings, and show dates can contact CFO at: PO Box 193202, San Francisco CA 94119.

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For Felix, the music was even broader. The story involves Felix whooping it up at a speakeasy and his attempts to make it home under the influence. "Every single major action in the 'toon got scored out. For instance, when Felix rolls his eyes or reaches for a bottle, we had a particular instrument express that gesture. During the pacing scenes with Felix's wife, they're accompanied by Beth talking into her clarinet, creating this sound of the character grouching. The speakeasy scenes got into that '30s type of jazz; when Felix is having the d.t.'s, the music was a bit wilder."

Most of the film projects have been initiated by the Club Foot members themselves. In 1991, they performed their first commissioned score, composed by Beth Custer for *Pool of Thanatos*, a 15 minute experimental film by Peter McChandleless. Marriott remarks, "There have been other possibilities, as far as original film scoring, but none that could fill up the theater. There's a certain type of film that fits CFO." As to their next film, "We're not sure yet. The Castro Theatre wants us to do *Pandora's Box*; the film is in public domain, but the prints in the U.S. are owned by Kino and they're asking a high rate. It could happen at some point, though."

Club Foot's expertise has not been limited to film scoring. In March 1992, they composed a score for The Della Davison Dance Company, *The 10 PM Dream*, a dance piece with text by Anne Sexton. Marriott himself has composed music for Berkeley Shakespeare productions of *Merchant of Venice*, *Cymbeline* and *Troilus & Cressida*, and is starting work on an opera based on William Gibson's *Neuromancer*. "I'd like to create a high tech English opera; it's a medium that's not really being utilized to the fullest potential."

CFO's next scheduled performance, of this writing, will be at the Castro Theater in San Francisco during the second week of April. A retrospective of all of their work, from *Caligari* to *Pool of Thanatos*, is planned. Although they do tour, no definite plans for 1993 have been announced. "We've mostly been on the Coasts and a bit into Canada. We haven't played the Midwest yet, although there've been offers from Chicago, Minneapolis and Des Moines, mostly due to logistics; everyone is also involved in other projects, so that has to be taken into consideration. At this point, we'll probably be staying in the area writing music."

For those interested, the scores to *Metropolis* and *Pool of Thanatos* is on CD from Heydey Records. Ralph Records is planning to reissue their entire catalog on CD in 1993, which means the scores for *Caligari* and *Nosferatu*, as well as their first two albums, should be available soon.

For those interested in attending silent film showings in general with live accompaniment, contact Tom Murray, 440 Davis Ct #1312, San Francisco CA 94111 for an extensive list of show dates.



Of Collector Interest

COLLECTOR'S CORNER by ROBERT L. SMITH

The Secondary Market

One of Jack Nicholson's most memorable lines in the original *Batman* movie was "Where does he get those wonderful toys?" The same thing could be asked of soundtrack collectors: where does one find those elusive records to fill frustrating holes in a collection? A guide to obtaining soundtracks on the secondary market (used or previously purchased) follows.

CDs: Since this secondary market is just now developing, there is little to say. Finding out-of-print discs is the main concern. First, do not overlook the cut-out bins of your local record store. True, the CDs in these bins are mostly junk but recently several goodies including **batteries not included*, *Rampage*, *A Summer Story*, *Parenthood*, and the Warner Bros. Stanyan reissues have been showing up for under \$5.

Be on the lookout in privately owned record stores (not chains) for out-of-print titles, especially from Varese Sarabande. Recently, in Indianapolis, I stumbled upon *Whales of August*, *Enemy Mine*, and *Sisters*, all in new condition for issue price. The privately owned stores often carry unusual items and do not return them when they are cut out of the catalog.

Almost all used record stores are buying used CDs in large quantities. Resale prices range from \$6 to \$10 here in the midwest. It is common to find many of the old Varese 47000 titles in used record stores. These used record stores should eventually become the primary source for used soundtracks but the inventory in most shops is just not there yet.

For the limited editions, other collectors are probably the only resource and unless they bought duplicate copies at the time of the original issue, you will probably be negotiating for their copy. Examples of these CDs include the out-of-print Varese club titles (*The Reivers*, *Cherry 2000*, etc.) and early CD issues (Varese and otherwise) like *The Blue Max*, *Octopussy*, *Indiana Jones/Temple of Doom*, etc. Expect to pay premium price for these in-demand CDs. [Note that a Japanese issue of *Indy II*, however, is currently available for only \$25 from soundtrack specialty shops, see ads this issue. —LK]

LPs: Here's my advice for 1993 to the reader-ship: *Invest in a new turntable* (yes they still make them) *and go hunting!* The ability to enjoy soundtrack collecting and expansion of your collection still lies in the vinyl LP! Many soundtracks will never be reissued on compact disc for reasons such as lost tapes, production costs, etc. There has been no significant effort to release the very fine monophonic soundtracks of the 1950s which represent some of the best compositions by major composers. Individuals are unloading thousands of LPs as many consider them worthless or decreasing in value. Here's where to look:

Record Conventions are notoriously uneven in their soundtrack supply. Many of the dealers will forego transporting soundtracks as they sell few at these conventions. If a dealer does not have soundtracks with him, ask or provide your want list and frequently he will have a stock at home or at his store. Many of the record dealers who attend conventions do not have a retail store and use their basement as a stockroom. Prices at record conventions are usually negotiable, so

don't be embarrassed to haggle. Record dealers would probably all admit to fitting into a Persian market as well. Most dealers have only a few dollars invested in a given LP, including the rare ones, and have plenty of room to negotiate. Record conventions are held monthly throughout the U.S. and a schedule appears regularly in *Goldmine* and *Discoveries*. Speaking of which...

Trade papers such as *Goldmine* (700 E State St, Iowa WI 54990) and *Discoveries* (PO Box 309, Fraser MI 48026) are invaluable in collecting records and soundtracks. I have filled my collection with the rarer items at reasonable prices using this route over the past ten years. *Goldmine* is the oldest and principle trade paper but tends to have fewer listings of soundtracks and is more rock-oriented. *Discoveries* is published monthly (*Goldmine* is bi-weekly) and is well-suited for a variety of collectors, including soundtrack enthusiasts.

There are two types of sales in these papers, auction and set sale. An auction means you send in your most reasonable bid on a given LP for what you are willing to pay. A set sale means the records are for sale at a set price, plus postage and handling. I would recommend both publications as excellent sources of soundtrack LPs.

Used Record Stores continue to flourish across the country. Most major U.S. cities have between 5 to 10 used record shops each. The soundtrack selection can be highly variable. Some stores have huge (1000 to 2000) inventories, others only a small bin in the back. Both *Goldmine* and *Discoveries* have listings of the collector-oriented stores in given states. When traveling, the Yellow Pages become an excellent source to locate used record stores. Many times you can tell by the ad itself what type of store it is. University and college record stores are generally not a good source for soundtracks but don't overlook them entirely. Obtain a map of the city you are in and plot a route to explore as many stores as feasibly possible. Send family or significant others shopping or to the zoo as they have no interest in watching you flip through hundreds of LPs, even though the quest boils in your blood!

The prices at used stores can be very fair to outrageous. Most dealers have Osborne's soundtrack guide as their only price guide and bargains are few and far between. Limited issues (such as FMC, Cinema, Max Steiner, Citadel and Varese) not listed in the guide can often be obtained for under \$10. I recently obtained a Japanese CD of *King Kong 2* by John Scott for \$8 in St. Louis. Prepare to see many rarer soundtracks priced anywhere from \$50 to \$200 in the used stores.

Run an advertisement in your local newspaper for records. Be specific for movie soundtracks if desired and wait for any replies. Again, this is highly variable but you could hit the jackpot here if a long-time collector (or heir) happens to read your ad. Many people know no other way to dispose of record albums than in the trash barrel. Most consider they have little value at best, especially since the public sees CDs as the preferred format. Collections should be purchased for a given amount per unit (LP) and generally not by individual records. Example: A collection of 300 LPs is offered for sale. You offer 50¢ per

LP and seller receives \$150 for entire lot. Don't be naive; many people will think they have died and gone to heaven when they receive that \$150!

Other collectors are a good source of out-of-print LPs. One purpose of this publication is to assist readers with their wants at reasonable prices. I maintain approximately 100 LPs as duplicates in hopes of supplying other collectors with LPs at well below guide prices. If you have extra money to invest, it is advisable to pick up harder to find albums on your soundtrack safaris as duplicates if they are inexpensive. Example: You have *The Blue Max* on CD but find another copy (in good condition of course—do not invest in junk, as soundtrack collectors are well recognized by dealers as the most finicky collectors in the hobby) for \$10 used. In order for you to maintain your honor in *The Soundtrack Club*, you sell this duplicate CD to the next collector advertising for it. A small mark-up for your time is perfectly reasonable and the purchaser would probably easily accept a sale price of \$15-20. You've gone beyond the call of duty, made a collector's day and satisfied your burning desire to hunt soundtracks in the process!

Mail order soundtrack services which are routinely listed in *Film Score Monthly* are a good secondary market source. *STAR's* clearance catalog often has hard to find items at reasonable prices, although I have yet to figure out their pricing scheme and sense of rarity. (You only receive the clearance catalog with orders or if specifically requested with a SASE.) *West Point Records* has a stock of over 10,000 LPs and can probably fill your order for just about anything. There are many other soundtrack mail order outlets too numerous to mention. Remember that these businesses know the market and what they have so don't expect any bargains.

Flea Markets in my opinion are generally a waste of time for soundtrack collectors. Sure, there will be that occasional find but records in good condition are few and far between. In 15 years I can recall obtaining only two significant soundtracks at flea markets, those being *Fall of the Roman Empire* (50¢) and *Inn of the Sixth Happiness* (\$1.00). If you have time, look through the piles of vinyl junk in search of that soundtrack but remember the time investment can be great; same goes for garage sales.

Salvation Army, Goodwill & thrift stores are reasonable places to seek soundtracks. Condition is highly variable ranging from mint to what I call (in the midwest vernacular) "drug through the mud and trampled on by pigs." Pricing is great, usually 50¢ to \$1 per LP.

Your **want list** should be prepared, updated and routinely carried with you for distribution. If you're reading this and don't have a want list, make this a priority. Send it to other readers as advertised in the reader communications or on the club's pen pal list (I'll accept any and all) and include your for sale and trade lists too if possible. Your want list should include the price you are willing to pay for the desired item. Divide your list into LPs and CDs for easy reference. Trades are financially best but I've found over the years that soundtrack collectors really aren't too interested in trades.

New Features: This year I'll be starting two new monthly features. This first is *The Hunt*, featuring the collector's story of the month. This can only work if you send your best, most frustrating, most unusual or wildest collector's story to me at the address printed below. I'm counting on you, folks! I guarantee this will be *real* interesting and all submissions will be printed. To entice the readership to send me stories, I'll give away a free soundtrack CD (my choice and not *The Blue Max*—we've about worn that out, haven't we?) to the best collector's story of 1993, no fiction please. Any mother-in-law that finds *The Caine Mutiny* at a garage sale for 25¢

is ineligible. Negotiations with Ed McMahon are underway for him to personally award your prize—send your stories now!

The second regular feature is *The List of the Month*. Reader submissions are welcome. February's list (right) is the top ten rarest soundtracks of all time (Elvis does *not* count); RRS = 10 in my 1-10 Relative Rarity Scale for all of the above LPs. List does not include Elvis, rock-oriented soundtracks or original casts. Estimated value ranges from \$200 for *Raintree County* to \$5000+ for *The Caine Mutiny*.

Next month: Soundtrack rarities #11-20 and your submissions. Happy hunting!

1. The Caine Mutiny	Steiner w/ dialogue	LOC 1013
2. Comanche	Gilbert	CRL57046
3. The Lion	Arnold	M-76001
4. Twisted Nerve	Herrmann	S83-728
5. Bad Seed	North	LPM 1395
6. Nine Hours to Rama	Arnold	M-76002
7. Roots of Heaven	Arnold	Fox3005
8. Alexander the Great	Nascimbene	MG 20148
9. Night of the Hunter	Schumann	LPM 1136
10. Raintree County	Green (2 LPs)	LOC 6000

Bob Smith can be reached at 2552 Twin Oaks Ct #26, Decatur IL 62526. He established his "relative rarity scale" some months ago, which is a 1-10 rating of the rarity of a given LP.

RUMOR HAS IT...



One of the more interesting and somewhat mysterious aspects of soundtrack collecting is the "rumored to exist" label that we hear accredited to records. We've all heard of the legendary existence of the same scores on LP: *El Condor*, *Sphinx*, *Hell Raiders of the Deep*, etc., and the numerous promo singles that were rumored to be floating around as well: *Police Story*, *Players*, etc. Either the score was originally planned for a commercial issue but canceled before any copies got out, or it was done as a limited pressing for promotional purposes, or else it was issued in the film community itself to influence voters for "Best Original Score" consideration for the Academy Awards. Collectors have heard these rumors for decades, but as yet we really haven't seen concrete evidence of the actual existence of these legendary treasures.

And you're not going to get any concrete evidence out of this article, sad to say. Aside from knowing that *Hell Raiders* exists as two cuts on an MGM Italian Themes LP with the identical "rumored" label number, I haven't come across anyone as yet who can dip into their collection and produce any of these alleged titles.

However, I have come across a number of soundtrack oddities over the years, and I can only wonder what else is out there. When 45 singles were common from the 1950s through the mid-'80s, quite a few soundtracks had excerpts released as singles to promote the films. Most were done commercially, but some were promotional copies that only went out to radio stations.

These days in the world of CDs, several titles have had promo CDs released for radio station use.

Batman (Warner/PRO-CD-3756) features two versions of "The Batman Theme": "Action Mix" and "Edit" totaling 4:44. *Indiana Jones and the Last Crusade* (Warner/PRO-CD-3560) has just an edited version of "The Raiders March" running 2:24. And *Dances with Wolves* (Epic/ZSK2248) has "Dances with Wolves" and "The John Dunbar Theme" running over 8:00.

I've also come across several 45 singles that I don't believe ever had commercial releases, but were accompanied by full LP issues. *Hoosiers* (Polydor/885682-7 DJ) has an edited "Theme from *Hoosiers*," with the same label and cut on both sides of the single. The label says "Side A" on both sides, along with "For Promotion Only, Not For Sale," and the cut runs 3:13.

Under Fire (Warner/PRO-S-2086) has an edited "Nicaragua" running 3:30, and "A New Love" at 3:42. A white label promo.

Papillon (Capitol/PRO-6792) has "Theme from *Papillon*" running 2:15, stereo on one side and mono on the other, another white label promo.

The Last Run (MGM/K14294) has two tracks: "Theme from *The Last Run*" and "Yo Te Amo," as heard on the LP. A yellow label promo.

Masada (MCA/51074) has the "Main Title" on both sides, same as the LP. A white label promo.

Other Jerry Goldsmith promo singles that I know exist include *Star Trek* and *Logan's Run*. I've seen them for sale.

There have been a number of John Williams 45 singles commercially released over the years. *Earthquake*, *Jaws*, *Midway* (in a nice picture sleeve), *Superman*, *ET* (regular and a picture disc), and of course, *Star Wars*. I happened on a white-label promotional single for *The Empire*

Strikes Back (RSO/RS1033) that differs from the commercial version. This one features "The Imperial March" in mono and stereo on both sides, running 2:59. The commercial version has "Battle in the Snow" on the B-side. This promo version also came with an insert flyer hyping the film and the score.

Tunes of Glory is probably the only soundtrack LP ever released that makes no mention anywhere as to who composed the score. The promotional single (United Artists/ZTSP66254) prominently credits Malcolm Arnold on both sides, but then it gets weird. The single has "Tunes of Glory" (with chorus) at 2:35, and "The Black Bear" at 2:05. But what's weird is that the label lists "Terry Snyder with his Orchestra, Chorus, and Bagpipers." "Tunes of Glory" is the exact same instrumental track as on the LP, except this one's got words to it! It sounds like Mitch Miller and company, and the cut is very nice. "The Black Bear" does not appear on the LP, but it has the same kind of sound as though it should. Both of these cuts are actually adapted from old Scottish standards, and were not composed by Arnold.

Ben-Hur (MGM/K12887) had a number of LP issues in various formats, but was the promo single also released commercially? Two tracks here: "The Christ Theme" (2:35) and "Love Theme" (2:50), and the label credits "Symphony Orchestra of Rome conducted by Carlo Savina." A yellow label promo.

Several older scores by Italian composers have managed to have promotional singles released in the U.S. Luis Enriquez Bacalov scored *La Congiuntura* (RCA/47-86435), and the single has one cut: "Rendezvous in Rome," running 2:30. The other side is not from a film, and it's not by Bacalov. A white label promo.

Francis of Assisi (20th Century Fox/M70W9820-2) by Mario Nascimbene has two tracks: "Theme from *Francis of Assisi*" (3:12) and "Twin Pianos Play Theme from *Francis of Assisi*" (3:06). A mono release, the label

Article by BILL BOEHLKE

credits "With Orchestra and Chorus Directed by Franco Ferrara" on both sides. A white label promo.



Barabbas (Colpix/CP 670), also by Mario Nascimbene, features "The New Sensational *Barabbas* Theme" in mono on both sides, running 2:37. It comes in a black and white promo sleeve with hype on the film and music by Bruno Sardi, the National Promotion Manager for Colpix Records.

A number of scores by Ennio Morricone have had promotional

singles released in various forms. Starting with the earliest, *Malmondo* (Epic/JZSP-79204) has two cuts: "Malmondo Bark" (Twist Delle Zitelle) (2:30), and "Funny World" (Main Theme) (2:33).

Manage All'Italiana (RCA/47-8728) has one track, "Un Fiore E' Nato" that runs 3:32. Strangely enough, Morricone is not credited at all with this film. Instead it reads Gino Paoli-Anna Moffo. The track is actually a song performed by Anna Moffo, same as on the LP. The B-side is non-Morricone and non-soundtrack. A white label promo.

The Good, the Bad, and the Ugly (United Artists/UALP9-5172) is an interesting item. This one was a juke box release, and features seven tracks, a good part of the LP itself. It came in a cardboard sleeve with the same cover as the LP, a blank back cover, an insert strip with perforated labels listing the title and cuts, and three small full-color front LP covers to insert into the machine. The whole thing came sealed in loose plastic.

The Red Tent (Paramount/PAA-0108) has two tracks: "Do Dreams Go On" (2:55) and "Love Theme" (2:15). Both are edited versions of the LPs cuts. A white label promo.

Duck, You Sucker (United Artists/50917) has the "Main Theme" in mono and stereo, as heard on the LP. A commercial single was also released, but it features "After the Explosion" on the B-side. A tan label promo.

The Mission (Virgin/ST-VR-50982) has "Theme from The Mission" on both sides, running 2:48. The commercial version has an extended remix of "The Falls" on the B-side. Other Morricone promo singles exist, including *The Sicilian Clan* and *Exorcist II: The Heretic*.

Several oddities have turned up in the wild world of soundtrack LPs. I was very used to listening to the Warner pressing of *The Wild Bunch* with the tracks in a particular order. One day at a friend's house he put on his copy, and the order of the first two tracks on side one was flip-flopped! Other copies I came across sounded the same as his, as did the Varese reissue. Mine was the regular green label commercial release, but even the promo copies were different.

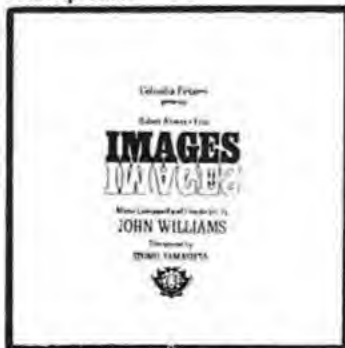
Revenge of the Pink Panther (United Artists/SP-180) had its world premiere in Hawaii, judging from the numbered limited edition copy I found. The front cover is white with pink type: "A special limited edition of the original motion picture soundtrack album of the *Revenge of the Pink Panther* - Hawaii World Premiere - June 30-July 3, 1978." Each copy was numbered out of 275 total, and autographed by Henry Mancini. The

back cover is blank, and the record label is the same as the commercial edition, except it's marked "Preview Version, Not For Sale." *The Vikings* (United Artists/UAL-40003) had a non-foldout promotional release. It has a white front cover with "The Vikings" in large red type, "Special Preview" in the upper left corner, and the old UA logo in the upper right corner. The back cover is the same as the LP. The label is a white promo.

God's Little Acre (United Artists/UAL 40002) is a strange one. The cover is the same as the commercial version, except it's just black and white paper! Apparently UA just printed the stats onto two pieces of paper and glued them together. The cover opens from the top instead of the side, and the label is a white promo.

The Red Tent (Paramount/PAS-6019) has a special radio station version with a red jacket with black art instead of color. The cover title has smaller type than the commercial version. Morricone is not credited on the front cover. Instead it says "Special Advance Radio Station Copy, Not For Sale." The back cover is solid red, nothing else. The label is a white promo.

Voyage of the Damned (no number) has a sticker on the cover that says for "Best Original Score" consideration by ATV Music Group. A plain jacket with the sticker listing title, composer, and "For Best Original Score." It has the same tracks as the commercial version, except each title is listed separately, unlike the regular version where some of the titles are bunched together. Label is white promo.



Images (JW-1/2) was also apparently issued for best original score consideration by Hemdale Music in 1972. It has a plain white jacket with "Columbia Pictures Presents Robert Altman's Film - *Images* - Music by John Williams - Percussion by Stomu Yamashita." Back cover is blank, and the record is stereo with a white label. The bootleg version has the same cover graphics, but includes two photos

from the film on either side of the type, with another photo and track titles on the back cover.

The Empire Strikes Back (RSO/SPO-4201) was a one-LP promo with "Selected Cuts from the



Original Motion Picture Soundtrack" on the front cover. It has the same front and back cover as the commercial version, but is not a foldout. This is exactly the same as the CD that was issued, same tracks in the same miserable order. Record is white label promo.

(Apparently Polydor switched its regular issue of *Empire* from the F/O 2LP version to this 1LP version at some point in the '80s. My 2LP copy of *Empire* might have been one of the last of the 2LP versions, as it featured two records inside a single jacket, listing only the "selected tracks" on the outside. The 2LP version is apparently still in-print on cassette.—LK)

The Empire Strikes Back (RSO/RPO-1025) was apparently released to record stores only. A plain white jacket with a red sticker in the corner: "Special In-Store Play Disc." The record has five cuts: "Original Motion Picture Soundtrack," "Adventures of Luke Skywalker," "Meco Plays Music from ESB," "Empire Jazz," and "Bon's Midway—Music from ESB." Total time is 14:04, and the same tracks are on side 2.

Return of the Jedi (RSO/813774-1) is a "Special Extended Dance Remix of Lapti Nek." It features two thrilling tracks: "Club Mix" (5:30) and "Dub Mix" (7:00). It has a black and white front cover with type only, "Collector's Edition" on top. The back cover has credits. The record label is marked "Promo—Not for Sale," and is silver like the regular labels. Was this a promo only?

David Copperfield (GRT 10008) had its first release in a white jacket with black type on the front and back, no graphics. The cast and credits is in small type on the front cover, and track titles and times are

in small type on the lower right of the back cover. "Malcom" Arnold is the same misspelling on the regular version. The record label is identical to the regular version.

Robin and Marion (PRO 4345)

looks to have been issued for best original score consideration. The cover is plain light brown with label holes in the middle, and an insert sheet has the title and character graphics that were lifted for the front cover of the bootleg, only here it's in color. The other side of the insert has information on the film and music. The record label is white, with "Exhibitor Use Only—Not Authorized for Broadcast—Not for Sale." No track titles are listed.

The early 1980s saw the release of several Audio Press Kits for radio stations to hype upcoming films. *Psycho II* came in a

box with two LPs, a press info folder containing a log of events, promo suggestions, production editing notes, a letter of introduction from the MCA advertising and promotion department, biographies on the stars and personnel, and a transcript packet of interviews contained on the LPs.

Four music tracks are found on disc 2/side 4: "Original *Psycho* Theme" (1:06), "Original *Psycho* bathroom stabbing sequence" (1:16), "Tag for *Psycho II*" (2:24), "Tag for Original *Psycho*" (1:12). The third track is Goldsmith, and the other three are Herrmann. The discs also contain an open-ended interview with Hitchcock (15:35), the original *Psycho* preview trailer (6:18), nine excerpts, or "film clips," two promo spots of :34 and :20, twelve open-ended featurettes on the cast members, Hitchcock, the director, a Hitchcock profile, and the making of *Psycho II*. Ten produced features on Hitchcock, the cast, and director close out the discs.

Trading Places also came in a box with two LPs and similar inserts as in *Psycho II*. But disc 2/side 4 also features five Elmer Bernstein soundtrack excerpts that aren't available anywhere else. The tracks are mono and aren't given any titles, but based on where they are heard in the film, we'll call them: "All Aboard" (1:30), "Trading Places" (1:06), "Hijinks" (1:31), "Stock Exchange" (1:07), "Virgin Islands Reward" (1:25).

This was a Paramount feature, but the kit has the same Universal Studios copyright on the labels as *Psycho II*. Other releases in this format included *An Officer and a Gentleman*, *Star Trek II*, *Jaws III*, and *Monty Python's Life of Brian*.

Now then, what else is out there? •

Is the used record dealer the most misunderstood species on the planet? At times, we are made to feel like the lowest of the low, more mistrusted than used car salesmen, more avoided than the neighborhood bully, more despised than Shylock himself. In fact, on our worst-days, we record hawkers get relegated to the same sociological scum stream as lawyers, politicians and dinner-hour telephone pitchmen.

There are good times, however, shining moments when a grateful customer raves about the new Goldsmith score you called to his attention. Or the look of wild approval that crosses a client's face when you finally produce the soundtrack he's been desperate to have. (This happened in the case of a fellow who asked me for the much-ballyhooded *Valley Girl* soundtrack. Not exactly one I'd have in my collection, but then, I don't pretend to understand other people's tastes. I merely service them.)

Times like these remind soundtrack dealers that we got into this primarily out of a love for movie music. It has to be love, for while there seems to be plenty of money in the movie business, and scads of dough throughout the music industry, ironically, it comes down to slim pickens for the movie music business.

In keeping with FSM's newly-instituted policy of clearing the air—and thanks to Douglass Fake for inaugurating that movement—I present the following bewildering anecdote.

What am I to make of a recent letter I received from a contributor to this newsletter who put the kibosh on a formerly agreed-upon soundtrack deal when he learned I was—(whisper)—a dealer? After reading my column in the November issue that described how the current CD revolution has proven beneficial to picking up long-unobtainable soundtracks, my correspondent, without notice, promptly returned my money order, stating that he couldn't bring himself to part with the album if, in his words, "it's going to a dealer." "This is one of my favorite

scores," he added, "like one of the family." And apparently, as a dealer, I somehow didn't qualify for visitation rights, let alone permanent custody of the record in question.

A done deal thus became undone.

Of course, as I had written in the November column, CDs have freed up an incredible reservoir of heretofore unavailable soundtracks. And if recent experience is any indication, it's probably only a matter of time before the soundtrack title in question will again become available to me. [Quite soon, too—see the LP auction this issue!]

But that's not the point.

The point is that there is a perception by a number of soundtrack collectors that dealing with dealers is a dirty game. Buy from them, the popular version goes, and you'll always pay too much. Sell to them and they'll never pay you what your records are truly worth, i.e. the prices quoted in Osborne's soundtrack guide. And never, but never consider selling them your entire collection.

Now, there are scoundrels in every business, including mine. In fact, I myself have been taken in many times. (My greatest faux pas: I once passed along a highly-prized Beatles *Yellow Submarine* lunchbox for a pittance to a so-called starving artist who told me he wanted to copy it as a mural for an inner-city charity event. Weeks later, it turned up as the featured attraction in his exclusive downtown Baltimore collectibles shop—sporting a \$500 price tag!)

Fortunately, the majority of dealers are not flimflammers and, in fact, would have neither the savvy nor the gall to pull off such a deception.

Most of the individuals I have encountered in the decade I have been collecting and peddling soundtrack vinyl are as soft-hearted in their affection for movie music as they are soft-headed in business dealings. No Donald Trumps in these quarters. For those folks, working the record shows is a weekend avocation, a welcome respite

from their weekday rat-race jobs, plus a chance to meet other soundtracks collectors, trade industry news and gossip, and acquire new titles for their collections.

Here are some things that I think speak well for them:

1. The dealers I know are collectors, too, and very open to trading. Oftentimes, trading for the records you want can save you a bundle of money.
2. Being collectors themselves, soundtrack dealers, like classical music buffs, are sticklers for condition. Mint to exceedingly good condition is the norm. My friends in the business rarely peddle a disk they wouldn't have in their own collections.

Likewise, we are meticulous when it comes to cover condition. As a rule of thumb, the condition of the cover generally reflects the state of the platter inside.

3. Unlike some of us who might be wedded to our collections, dealers are open to offers for anything and everything. Their holdings always have a price, high though they may be at times. By all means, counter-offer. I often "split the difference" with a customer when he counter-offers, i.e. he offers \$20 for a \$30 item, and we meet in the middle at \$25. That way, we both walk away happy.

When that price is agreed upon, the deal is done. Revisiting or reneging on a deal after a price has been agreed upon is bad form.

4. Finally, know when to walk away from a deal. If a dealer seems unwilling to compromise, show your disapproval. Dealers are realists. Most are painfully aware that, given today's economy, plus the tumult created in the vinyl field by CDs, collectors who are interested in high-end soundtracks—like the readers of this publication—are few and far between.

All serious inquiries should be entertained. *

The Williams Society in France (previously The John Williams Appreciation Society) has completed its poll to determine what unreleased John Williams scores collectors would like to see the Society attempt to release on CD. The top five choices were *The Poseidon Adventure*, *Sugarland Express*, *The Mission/Ghost Train*, *Fanfares*, *Signatures*, *Hymns*, and *Midway*. The Society will now endeavor to release whatever possible of the above, though with re-use fees, legalities, etc., there can be no assurances. The Society publishes a bi-monthly newsletter, *Cantina Band*, dedicated to the work of Williams. For info, write to 126 Ter de la Californie, 06200 Nice, FRANCE (subscription rates are 100 FF for one year, 150 FF for one year as a benefactor member for France, 110 FF and 160 FF respectively for continental Europe and Africa) or the new US address, PO Box 48055, Los Angeles CA 90048 (\$25 member, \$35 benefactor member for the US and the rest of the world).

The Williams Society has also published *John T. Williams: The Complete Work (To Date)*, *From Daddy-O to Home Alone 2*. This is an astonishingly complete filmography/discography of Williams, listing every piece of music he has ever written, and every CD, LP, 45, or whatever which has ever come out with any of his music on it. The listing for *Star Wars* alone takes four pages. (Members of The Williams Society will note that the book is more or less a compilation of the discography installments regularly published in the Society's publication, *Cantina Band*.) In addition, the spiral-bound publication contains a bibliography of articles written on Williams, and a list called "Box-office Williams" which lists the amount of money made by each of the films he has scored.

The \$30 price tag on the discography is a bit steep, but Williams completists, you know you can't live without it.



"THE DAY THE EARTH STOOD STILL"
Artwork: Chris Shaneyfelt (above), Rob Marsh (right)

The Williams Society



THE ENNIO MORRICONE SOUNDTRACKS

Article by AUGUSTINUS ONG

Many soundtrack buffs may be intrigued by some of the recent CAM CD re-issues of film score recordings of Ennio Morricone. With the newest release of *Comandamenti per un gangster* (CSE 052), one of the most sought-after Morricone soundtracks had been, until now, a holy grail among EM collectors. Many of Morricone's other rare soundtracks have been sold for several hundred dollars apiece. Since 1961, with the first release of Morricone's *Il Federale* on an 45-EP record, aficionados have been hard-pressed to collect all of Morricone's recordings. This nearly impossible task has been made difficult not only by the limited issues of many of his recordings, but also by his phenomenal output of well over 250 film and TV scores. His film music spans almost every conceivable cinematic genre, from historical costume epics to sci-fi movies, from spaghetti westerns to Italian comedies, and from horror shows to mafia films. Because of his prolific output, some critics have dismissed many of his scores as being superficial and lacking in an emotional depth that is found in works of Friedhofer, Herrmann, Steiner, and Waxman. Among the foreign recordings, the critics have found grist to support their contention that Morricone's work can never match the caliber of that by past masters or by present-day maestros Goldsmith or Williams. But maybe these critics have dismissed the work of Ennio Morricone too hastily.

Many EM aficionados dismiss the criticisms as being insignificant and unworthy of response, as Morricone is thought of as an Olympian music god. Regardless of whether a score is good or bad, it must be part of their Morricone collection; having these records has become an end in itself. Record labels such as Cerberus, Cometa, and Intermzzo have emerged in the '80s to fulfill the cravings of these Morricone aficionados. Although these records are cherished, they are only occasionally taken off a shelf to admire, and are rarely played for the listening pleasure that Morricone's music can provide. A dispassionate ear may reveal a grain of truth in a few of the criticisms of Morricone's music; some of the scores lose their significance outside of their cinematic environments. Many of the scores are good, some even gems, but others just do not hit the target.

From occasional collectors of Morricone scores, many praises can be heaped upon the familiar recordings of *The Good, the Bad, and the Ugly*, *Once Upon a Time in the West*, *Hanlet*, and *Days of Heaven*. Beyond these scores there lies a tremendous number of other Morricone scores, most of which have not been heard due to unavailability. Occasional collectors will not be hard pressed in championing the works of Goldsmith and Williams, but will be afraid to tread where critics have labeled those Morricone scores as being inhospitable to one's listening pleasure. Let us examine some of the Ennio Morricone soundtracks from the specialty labels.

The logical place to start is with some of the readily available Cerberus releases. Of the 19 Morricone records on this label, one can argue that *Quando l'amore e' sensualita'* (CEMS-0113) cannot be appreciated apart from its film. Morricone admits, in a recent interview in the December 1992 issue of *Soundtrack!*: *The Collector's Quarterly*, that "...a good score can serve the movie only if it has its own value, if it's something that is really music before it exists as

functional film music." What is its value then when the music, once set apart from its cinematic partner, becomes a discordant work, containing incoherent chants and disorienting musical passages? Using Morricone's own standard, must his score then be judged "bad" because it has no value aside from being functional film music? The same can be said of *The Bird with the Crystal Plumage* (CEMS-0108); with the exception of three tracks, the music shares much of the disorienting elements as the aforementioned score. Despite their inhospitability to one's listening experience, these two scores succeed beautifully within the confines of the films. Serious EM collectors will still be pleased to find this score along with *4 Mosche di velluto grigio* available in a new CD pressing (CD-CIA 5087).



The most widely overused photo of Ennio Morricone

While critics may argue about the *Quando l'amore* and *The Bird* scores, most EM collectors can agree with each other and can come to appreciate the beautiful scores of *La grande bourgeoisie* (aka *Fatti di gente perbene*) (CEMS-0109 and CD-CIA 5088) and *The Meadow/The Little Nuns* (CEMS-0115), where Morricone's classical music training shines through with full symphonic style. While some may complain that Cerberus' pressing of *The Meadow* consists of only 10 tracks as compared to the 13 tracks found in the limited pressing of CAM's release under the title of *Il Prato* (SAG-9100) or the later CD pressing (CSE-065), they most certainly welcome the inclusion of *The Little Nuns*. The latter, which was available in 1963 as a 45-EP record, has been valued at well over two hundred dollars. One has only to listen to the sweet

melody of "Mistico ma non troppo" in *The Little Nuns* to realize surprisingly that Morricone began to write lyrical leitmotifs very early in his film scoring career, which eventually comes to full development in *La monaca di Monza* (Intermezzo: IMG-001) in 1969 and in *Metello* (CR-10020). A whopping 79 film scores of various genre intervene between *The Little Nuns* in 1963 and *La monaca di Monza* in 1969. (The 1991 Japanese CD of *Metello* [SCC-1013] has already become a rarity.)

Among the Cerberus recordings, only *Tre donne/Uccidente il vitello grass e' arrostito* (CEM-SP 0117) contains a lengthy review of the scores. Harlan Ellison, an unabashed EM devotee, describes the scores in relation to the films, an analysis usually not found (with the exception of Christopher Palmer's writings) on record/CD liner notes. For casual soundtrack collectors, scores such as *L'assoluto naturale* (CEM 0112), *The Blue-Eyed Bandit* (CEM-S 0114), and *The Black Belly of the Tarantula/My Dear Assassin* (CEM-S 0116) (available separately on CAM CDs) may be considered too dicey to purchase; not having seen the films, a collector may wonder whether Morricone has written experimental pieces, classical arrangements or modern pop music. Not surprising to EM collectors, however, these four scores contain all the various elements that appeal to those with eclectic taste. A good example of this can be found in *The Blue-Eyed Bandit*, a beautiful classical piece, "Esecuzione Radiofonica," juxtaposing into a jazz rendition in "For Enrico, Riccardo and Roberto." For spaghetti-western collectors, the EM signatures are all over the scores for *My Name Is Nobody* (CEM-S 0101), *Tepepa* (CEM-S 0106), and *Sony & Jed/The Cannibals* (CEM-S 0111). These scores contain no surprises for those who have listened to EM's three other scores for Clint Eastwood's man-with-no-name series. A particular piece that is worth mentioning must be "Nobody Is Faster" from *My Name Is Nobody*. This single track consists of much of the thematic material that one finds in most of EM's western scores, especially in *Once Upon a Time in the West*; additionally, Morricone later uses several bars of this music to great effect in the theme for Al Capone in *The Untouchables* (A&M SP3909).

Finally, of the remaining EM scores in the Cerberus series, *A Time To Die* (CEM-S 0119) stands out singularly from all the rest. The themes work cohesively together to support Mario Puzo's story of a man in search of the killers of his wife. The main title revels in pensive lyricism and tragic eloquence. While the quiet performance of "The Girl From Munich" is devoid of theatrical gimmickry, "Invasion," in a more heated style, with the piano keeping the duple meter, interacting with the strings, all lead to the creation of tension and excitement. Morricone uses a similar interaction of rhythm and meter in *Investigation of Citizen About*

Suspicion (CEM-S 0110) to supply much of the real vitality to the music.

Besides the Cerberus label, *Cometa edizioni musicali* has made a tremendous contribution to the soundtrack scene by releasing some lesser known works of Morricone. The limited editions of recordings of works by EM and other major Italian composers were specially issued for CEM club members. While each of the fifteen Morricone scores in the Cometa series varies in quality, several of them illustrate how diverse Morricone's style of music can be. In *chi l'ha vista morire?* (GGST 10017), Morricone employs a boys' chorus throughout the music. The instrumental arrangements remain simple and unobtrusive; the instruments provide the rhythm that varies from fast to slow with the chorus predominately carrying the melody. In "Il girotondo delle note," the chorus sings a cappella; and in other pieces, polyphonic form prevails with hymnal overtones. Morricone pretty much abandons the use of chorus in its purist form; in his later scores the chorus serves mainly to provide unusual contrast or to exploit voices to create an eerie dramatization, for example, the use of vocals in "Elegia con interruzione" from *Tre Nel 1000* (CMT 1006/16) or in "Grande Ouverture" from *Attenti Al Buffone*.

In *Forza Italia!* (CMT 1002-9), the theme "Come un girotondo" dominates the score. The infectious melody appears again in "Pavana 2," starkly opposing the tense and discordant "Pressione estraema." The single vocal in "Tempo di marcia con bambino" singing occasionally la-la-la to signify a playful child puts the whole theme in a slightly humorous light. While *Forza Italia!* is considered by many to be one of Morricone's better efforts, the next two scores, *La fidanzata del bersagliere/Sardegna* (CMT 1004/12), are somewhat forgotten and ignored; this certainly holds true for the first score. Why this should be so for the TV film *Sardegna* remains a mystery. One surmises that, with the exception of the music written for organ in "Un organo nel vento," the rest of the music leaves no lasting impression on a casual listener. But with greater care the listener may discover the music to represent a rare occasion in which Morricone has written the score in the form of program music that tells a story. For example, in "Tra la foresta e il mare," the music illustrates, reflects, and even embellishes on the program. While Morricone keeps some of the same themes running through most of the music in *Forza Italia!* and in *La fidanzata del bersagliere*, he follows the cinematic scenes much more closely in *Sardegna* than he had in the past.

High marks must be given to *E per tetto un cielo di stelle* (CMT 1003-11). In terms of structural style, the score forms a bridge between *The Good, the Bad, and the Ugly* and *Once Upon a Time in the West*, continuing the positive elements of both in terms of powerful themes and riveting arrangement. Even though *E per tetto* was scored in 1968 as was *Once Upon a Time*, the former shares much more kinship to the 1966 score *The Good, the Bad, and the Ugly* than to the latter. Of the five spaghetti western scores that Morricone wrote that year, only the expansive *Once Upon a Time* leaves a lasting impression on film-goers. The other scores, *Il grande silenzio* (Beat CR1), *Il mercenario* (UAS 29005), and *Tepepa*, have long been forgotten, however. While *Il mercenario* received a greater record distribution in Europe, the limited Cometa pressing of *E per tetto* may never get the recognition that it obviously deserves.

Of the five remaining Morricone scores in the Cometa series, the action films *Autostop russo*

sangue (CMT 1001) and *Matchless* (CMT 1015/29) have scores belonging to the pop-instrumental category. *Matchless* was De Laurentiis' answer to Broccoli's James Bond series; Patrick O'Neal playing the Bondian character with invisible power just did not "cut it" with the audience. Even with Morricone's reputation, his efforts on *Matchless* and on the long-forgotten *OK Connery* were no match against the masterful John Barry. With Barry blazing the action trail with his 007 music, only Jerry Goldsmith was able to come somewhat close with his scores for *Our Man Flint* and *In Like Flint*. (Does anyone remember the music from *Where the Bullet Flys* or Sammy Davis, Jr. singing *Second Best Secret Agent in the Whole Wide World*? How about Lalo Schiffrin's music for the Matt Helm series? Music for super spies begins and ends with John Barry. Sorry, EM.)

When it comes to the violent film genre, Morricone has no peers. Case in point, to which most EM collectors can attest, is *Violenza quinto potere* (CMT 1012/26). With piano pounding, strings tensing at every cinematic movement, and quickening tempo, this imparts an image of horrific conflagration. While Morricone never soft-pedals his music for violent films, his sense for comedy certainly does keep in step with unflinching musical anticipation, such as his music for the *La cage aux folles* series (two of the three scores appearing on the Cerberus label), but the humor and frolicking comedy can best be heard in the music for *Buone notizie* (CMT 1013/27) and *Si salvi chi vuole/Il pianeta d'acqua* (CMT 1014/28). While some musical arrangements have almost a tongue-in-cheek quality in *Buone notizie* and in *Si salvi chi vuole*, Morricone writes a much more tranquil score for the TV film *Il pianeta d'acqua*. Even his arrangement for "Violentemente verso il mare" cannot erase the peacefulness that pervades the rest of his music. In one piece, the classical touch to "Ouverture del mattino" a la Vivaldi becomes so infectious that its variation has appeared in several of Morricone's scores.

While Morricone contributed personal archival tapes of film scores to start off the Cometa Edizioni Musicali label, the Intermezzo label had to cull master tapes from libraries of major Italian record companies. These limited-edition records by Intermezzo have long gone out of print, even before the advent of the CD format. There are three types of Intermezzo releases: the IM series, the RP series, and the SP series. While the IM series were new releases, the RP records were re-issues. The SP records, on the other hand, were RCA-labeled soundtracks that had been specially minted for radio stations and in-house use; Intermezzo even retained the RCA catalogue number system. For Italian collectors, these SP records were hard to find but not impossible; other soundtrack collectors got them mostly by trading with the Italian collectors—something to the tune of two original copies of *The Night of the Hunter* for one SP record. Imagine the ruckus among most EM collectors when Intermezzo publicized re-issues of the SP series.

With Intermezzo's release of *Escalatio/Galileo* (RP 015) (currently available on separate CDs), the much talked about Morricone interpretation of "Dies Irae" in *Escalatio* can now be heard by many collectors. With *Escalatio*, Morricone raises eclecticism to a fine art: rock 'n' roll style in "Dies irae psichedelico," avant-garde "Luca's Sound," and the jazzy arrangement in "Funerale Nero." *Galileo*, on the other hand, can be melodramatic at times, but Morricone succeeds in suppressing his idiosyncratic impulses.

With equal anticipation, EM devotees awaited the release of *La monaca di Monza/Un bellissimo novembre* (IMGM 001). The latter has the title song "Nuddu," appealingly sung by Fausto Cigliano. Despite the inclusion of this beautiful song, the rest of the score never approaches the beauty found in *La monaca di Monza*. Upon hearing the music from *La baggia* (IM 006), the only words that come to mind are "love at first sound." *La monaca di Monza* may have symphonic richness, but *La baggia* pulses with vitality, sensual provocation, and percussive fervor. While the theme "La baggia" drips with primitive sensuality, "Il ritorno" provides much of the seductive foreplay. While this contemporary score most certainly whetted the appetites of EM collectors for more, Intermezzo did not forget the spaghetti-western crowd; it released four "horse opera" scores for *Faccia a faccia* (IM 004) and *Vamos a matar comaneros/Che c'enriamo noi con la rivoluzione/Il crudeli* (IMGM 009). With the exception of the memorable theme "Intermezzo" in *Faccia a faccia* and the chorus singing the song "Let's Go and Kill" in *Vamos a matar comaneros*, the other two scores get typical Morricone treatment. The music contains neither the power of *E per tetto un cielo di stelle* nor the greatness of *Once Upon a Time in the West*.

In the original RCA SP series of Morricone's scores, only the *La battaglia di algeri* (SP 8019) and *La classe operaia va in paradiso* (SP 8038) were ever released commercially. With the Intermezzo reissues, many EM collectors finally got a chance to satisfy their curiosity about these SP records. To the surprise of many of these collectors, *Menage all'italiana* (SP 8013), *Come imparai ad amare le donne* (SP 8020), and *Ad ogni costo* (SP 8021) presented no music that many other Italian composers have not explored in their scores for comedy and drama. Even with pop songs and trendy musical arrangements, the music suffers from comparison with Morricone's other excellent scores. To some EM fans, these records are disappointing; to other die-hard collectors, these are diamonds in the rough; to the critics, these exemplify the ordinariness of Morricone's works dealing with Italian contemporary themes. The remaining four reissues repair the damage, if any, to Morricone's reputation. *Svegliati e uccidi* (SP 8018), *L'avventuriero* (SP 8022), *El greco* (SP 8061), and *Cosa avete fatto a Solange?* (SP 8062) represent some of the finest scores Morricone wrote during the mid-'60s and early-'70s. *El greco* and the other scores for films of violence have helped to establish the Morricone trademark beyond the sphere of spaghetti westerns.

For many EM soundtrack collectors, these records represent a mere fraction of Morricone scores that have been available at one time or another. Most certainly with the re-issue of many of his works on CD, collectors will be spending a sizable portion of their budget on these Italian CDs; many who missed out on the limited pressings have taken to heart the adage of "buy now or be sorry later." For those diehards who have most of the EM records, CD re-issues belong to the "must buy" category; for the critics, the Morricone scores represent most grist for their diatribe.

Those interested in the music of Ennio Morricone would do well to contact the Morricone Society (*Musica Sul Velutto*—"MSV") at Nieuwlandhof 114, 1106 RM Amsterdam, HOLLAND. MSV also has available a Morricone discography, "The Ennio Morricone Musicography," contact them for more info.

THE ADVENTURES OF RECORDMAN

by R. MIKE MURRAY

It's OK, I've finally come to terms with it and have no shame. Lukas said talking about it might be a form of therapy, so here goes: I'm essentially a long term... collector of records (soundtracks in particular) rather than a soundtrack music collector (for the distinction, FSM #23, July '92). Many of the soundtracks I have collected over the years have given me listening pleasure yet I have many more that I have not even unsealed, especially the rare older ones. Those of us who collect the records rather than the music know that a sealed copy will normally bring a price premium when time comes to part with the particular gem. For those of you who elect to buy an older sealed album to have the best available copy for your listening pleasure, you will be paying for that unique privilege. Indeed, original tapes for many of the early albums have been lost or destroyed and at least some of the CD reissues have been mastered from the best available LP sources. As in any collecting field, "condition" plus rarity is paramount. If I really want to listen to some album I don't wish to unseal, I will either buy a CD reissue (if available), get a tape from a fellow collector or buy a lesser grade copy at a reduced price.

There is nothing wrong in buying a rare record of a lesser grade—it is always resalable, usually for more than you paid for it if you keep it long enough. However, as a rule you should always buy the highest grade you can comfortably afford. Face it, there are some records you are just never going to own in any condition! Searching for them, however, is the Quest for the Grail which drives many record collectors and, as the ad for the New York lottery goes, "You never know!" I found a mint copy of *Comanche* when a local department store went out of business and cleaned out their storerooms. You don't get the records just by reading about them, however, you've got to actually leave your house every once in awhile (with the exception of the auction/set sales in the trade magazines—a later subject). Which finally brings me to the subject: THE SEARCH!

Each collector has his own favorite sources, the most common of which are flea markets, garage sales and the local classified ads. By the way, record collectors are secretive and never reveal the place of a particular source, until you've had a chance to skim the cream first! That way you get first choice and the bragging rights to your obviously inept fellow collector friends (who would naturally do the same to you!). "Oh, have you no shame?!" say you who buy a tape a week at K-Mart. Absolutely none! I had my shame cut off the first (and only) time I went to "my" source with a friend and he stumbled upon the "good" box before I did. That cost me *Raintree County*. Moral? Leave your friends at home!

While I'm on it, unless your spouse shares the same love of the record search as you do, leave him or her at home also (or at least take separate cars). She or he will want to dawdle over carnival glass or pictures of big-eyed kids on velvet. Sophisticated you wants to strike quickly and move on to the next sale. After a while of visiting 100's or 1000's of garage sales or flea markets you develop "the eye" and a quick scan or eye blink will move you quickly past one dealer or fifty. The records you want only come in three sizes, LP, 10" LP and 45's (if you pass up soundtrack EP's you shouldn't be reading this publication). For personal reasons, I usually pass on 78's, unless I actually have a rare one thrust in my face. If you don't see objects of those sizes or respective storage boxes, move on quickly to the next dealer. Time is short on Saturday morning—after all, enemy collectors are prowling the same battle zone. But before you move on, at least ask if records are available. I've been to garage sales where it seems they're selling just bible school crafts and clothes for the bewildered, but ask and sometimes they'll say, "Those old things, I was going to throw them out. I got a thousand in my attic." Friend, you may have just hit the mother lode! Don't worry, you won't be embarrassed—you're...

RECORDMAN!

Prices at garage sales vary greatly, but they are almost always cheaper than you will find at flea markets. Sometimes they're so cheap (10 cents to a quarter) you're almost too embarrassed to buy them—swallow that quickly passing human feeling and buy everything remotely decent at that price. Most garage sales have LPs at \$1 apiece—buy in bulk and you might get a deal—if you see a rare album in great shape, don't even try to go lower than the \$1 asked, pay retail and try to avoid perspiring until you hit the car. Let them tell you what they want for the record(s)—never tell them what you'll pay first (e.g. your house and option on your first-born), as usually they want less than what you are willing to pay. You both wind up happy—they got what they wanted and you definitely got what you wanted, for a ridiculous price considering the market. If you're a novice at recognizing old albums and labels, learn fast: simply because they smell musty is not a guarantee—there's a lot of wet basements out there. Any soundtrack or Broadway cast from the 1950's in great condition retails at \$20 and up, way up! Most of these were generally on Decca, Coral, RCA, MGM and Columbia. The popular ones were reissued many times over the years. Sooner or later you'll learn which were first pressings—if in doubt, at \$1, buy it, sport.

Recordman's 10 Worst Experiences— A Fable of Trial by Combat:

1. Hurriedly buying an apparently mint copy of a rare soundtrack, getting home and discovering the wrong record inside the cover. Similarly, discovering only one record of a 2LP set inside the cover. (Shame on you, Recordman.)
2. Recordman sees an ad for a garage record sale at 9:30am the next morning. He arrives at 9:35am and sees at least 10 fellow collectors leaving with stacks of records in their hands.
3. Recordman pays big bucks for a counterfeit copy. This prompts Recordman to learn more about his craft.
4. A garage sale lady has a box of 75 sealed copies of 1950's soundtracks for 25 cents apiece. The guy in front of Recordman spends five minutes examining each record to see if any album features Kiss—then buys them all anyway for his kids to melt down for flowerpots. Sells them immediately to a pleading Recordman for \$5 each.
5. Recordman sees a copy of *High Tor* without a cover. It looks like a black pepperoni pizza.
6. The guy with greasy hands in front of Recordman has his fingers on the grooves of a mint record, his large skull-ring ripping large scratches in the vinyl. Recordman exercises discretion.
7. Recordman buys an album through the mail from a dealer who only lists a post office box and no phone number. (Dumb, Recordman!)
8. Flea market dealer tries to sell Recordman a sealed copy of *Sound of Music* for \$100. Recordman suffers laughing fit.
9. Recordman spends his record allotment for the day and then runs across a nice copy of *The Vikings*—no checkbook with him.
10. Recordman sleeps through the biggest flea market of the year.

A rule of thumb I used when I first got into soundtracks seriously (I already knew the labels and eras from my other record collecting specialties) was to buy any soundtrack that I had never seen or heard of before, especially from the 1950's. This generally proved to be monetarily beneficial as I later realized what I had. The price guides are naturally helpful as well. We may all quibble over current worth, but rarity is well established. Murray's Maxim #1—Never, never let a garage sale/flea market dealer see you with a record price guide in your sweaty hands! First of all, it's highly unprofessional for your Recordman image, and second, I guarantee their sale prices (if not marked) will rise accordingly. Worst of all, if they don't already know, you've just cued them into the fact there's a real market for that black vinyl. When they ask to look at your guide, what are you going to say? When you go back next week or next year they'll have their own copy and you may be in guide price Hell. If you must travel with a price guide, keep it in your car and scurry back to refer to it if necessary—the guides are also helpful for the novice in determining first pressings.

One thing novice record collectors should learn quickly is that the condition of the LP jacket/cover has become important over the years. Not as important as the actual condition of the record, but it plays a part in the sale price of the album. I know you music collectors are thinking, "You can't play the cover!" Forget logic—learn how to think like Recordman. Recordman years ago looked at two copies he had of the same album and realized that while both of the records were in mint condition, one album cover had been chewed by his dog and he had written his name on it with flowery, indelible ink pen. The other album looked as fresh and new as when he had bought it. When Recordman's friend wanted to buy one of the albums, Recordman realized that the good-looking album just naturally had to sell

for more. Record sale prices now reflect a condition-graded cover and actual vinyl record. Defects in either are noted and graded accordingly on a Poor to Mint scale.

Hopefully I can get back to garage sale/flea markets in future articles, this is just a start. I do want to tell you that simply because you already have a copy of a particular soundtrack LP, Recordman logic dictates that is not enough. Naturally you will always want to upgrade your lesser grade copy if you see one in better condition at a great price. Even if you already have a mint/mint copy and see another mint/mint copy for a reasonable price, especially if you know it is a "money" record, you are going to buy it. Why? As a collector of music, you might think,

well, it would be nice to have a back-up copy if my first copy is damaged. Friend, as Recordman, you may never play either copy. Buying the second copy is for speculation purposes for later sale or trade with other collectors. It's a lot cheaper to trade a flea market rare record that you bought for \$1 for something of equivalent rarity than it is to pay guide price for it in a set-sale. Suppose you are lucky enough to have a mint copy of *On the Beach*. You visit the local flea market and see a ragged cardboard box album for \$5 each (high prices for flea markets). You flip through quickly and find another mint copy of the same record. If you are Musicman you think, "I've already got this, and this flea market dealer's prices are outrageous"—you

pass it by. Recordman has been nervously standing behind you watching you examine this album and then thankfully place it back in the box. Recordman already has three copies of this record yet he is on it like white on rice. He knows this record is rare in any condition and at that price is a steal—he also knows you should stick to collecting something silly, like stamps. Musicman's reasons are no less valid than Recordman's, but the latter, through sale or trade of this and similar records, will wind up with the recordings the former will only dream about. Not fair? Welcome to the real world of record collecting.

To Be Continued...

THE ELMER BERNSTEIN FILM MUSIC COLLECTION

Article by WOLFGANG M. JAHN

From 1974 to 1979, composer Elmer Bernstein undertook the effort to issue a number of mostly previously unreleased soundtracks on LP. These records either contained one or two scores on one LP, 14 LPs in all. With the exception of FMC-11, *Scorpio*, an original soundtrack recording, all the LPs were re-recordings with Bernstein conducting the Royal Philharmonic Orchestra. Though some might fuss at not having the original recordings,

every soundtrack collector should be grateful for these releases, because otherwise most of them would not exist on vinyl. As far as I know, only three of the LPs were later reissued on other LPs (FMC-7, 8, and 10, on the Warner Bros. WB BSK label) and only two have made their way onto CD: FMC-4, on Varèse Sarabande VCD 47254 (also on Varèse LP 704.304), and the aforementioned FMC-11, *Scorpio*, available on volume two of the limited edition Jerry Fielding Film Music series from Bay Cities (BCD LE 4003). The fine quality of these recordings and the fact that they have all been issued in one series, all but one conducted by the same conductor and performed by the same orchestra, suggests that these LPs are to be handled together in one article, irrespective of the fact that they feature music by eight different composers. Nevertheless, there is—besides the great music and the excellent recording quality—one striking similarity: most of these scores are from composers and films of the so called "Golden Age." Mr. Bernstein proved to have a sure hand at selecting some great, but at this time mostly unknown or neglected, scores to bring to the soundtrack collecting community. I am still very grateful for that.



Elmer Bernstein

As far as availability (rarity) and value of these LPs are concerned, these records are nowadays quite hard to find. Using Robert Smith's 1-10 Relative Rarity Scale (RRS), I would judge the scarcity of these LPs, distributed in relatively low numbers, as being between 6 and 8. Prices vary from around \$25 (if you are lucky) to \$75 (what I paid for my last missing title one year ago in New York City). So if you are interested in buying this or that score from this series, don't wait too long, because the time when these records will be unavailable will surely come. [Some of the titles are being made available in this issue's LP auction, see back cover.]

Following is a list of all 14 LPs, giving information about their content and value. For values, I, a non-US citizen who surely has more difficulties in getting US-titles than a US-resident, have relied on *Jerry Osborne's Price Guide of Movie/TV Soundtracks and Original Cast Albums* (1991), a book that many collectors have disagreed with, but is nevertheless becoming the standard for soundtrack LPs. Only in case of a record not being listed or priced in this guide have I listed my own value judgment, indicating this with "•". As far as given information about the films, my sources are liner notes from the covers and *Leonard Maltin's TV Movies and Video Guide* (1991). Running times are in most cases not listed due to lack of information on the covers, which in all cases contain excellent liner notes.

FMC-1: A Summer Place (1959) / Helen of Troy (1955) • MAX STEINER. Side A contains 7 cuts from *A Summer Place*, side B contains 6 cuts from *Helen of Troy*. Value: \$35-40. Liner notes by Herrman von Moltke. Some music from *A Summer Place* has previously been available on Columbia-4121. • Two of Steiner's later works (he died in 1971), these two scores rank among his major achievements. *A Summer Place*, directed by Delmer Daves in 1959 and starring Richard Egan, Dorothy McGuire, Sandra Dee and Arthur Kennedy, is a love story still worth seeing, although it might seem dated by today's moral standards. The "Main Theme" became a big hit at the time and was played by a number of well-known orchestras (e.g. Percy Faith). *Helen of Troy*, directed in 1955 by Robert Wise and starring Stanley Baker, Rossana Podesta and Brigitte Bardot, tells the story of the woman who caused the Trojan War. Filmed in Italy, this movie is generally judged to be only a mediocre contribution to the US and Italian "sword and sandal" movies. Nevertheless, the music is definitely worth hearing.

FMC-2: The Miracle (1958) / Toccata for Toy Trains (1957) • ELMER BERNSTEIN. Side A contains 7 cuts from *The Miracle*, side B contains 1 cut from *The Miracle* and a suite from *Toccata and Toy Trains*. Value: \$40-50. Liner notes again by Herrman von Moltke. Neither score available from any other source. • Directed in 1958 by Irving Rapper and starring Carroll Baker, Roger Moore and Vittorio Gassman, *The Miracle* tells the story of a novice in a Spanish convent who falls in love with a soldier from Wellington's Army. The soundtrack is noteworthy for its total reliance on the string section to project the mood and emotion of the film. *Toccata and Toy Trains* was composed in 1957 for a short film, displaying the beauty of a collection of old toy trains.

FMC-3: The Silver Chalice (1954) • FRANZ WAXMAN. 12 cuts - \$35-36. Value: \$50. Liner notes by Herrman von Moltke; score not available on any other pressing. • One of my favorite scores from this series. *The Silver Chalice* is mostly a soft and lyrical score, which relies on the sound of religious music from the Baroque era. Nevertheless there are also some powerful, dramatic cuts, e.g. the beginning of the "Main Title" and "Battle." But, unfortunately, the movie itself is far from being that good. Directed by Victor Saville and starring Virginia Mayo, the beautiful Pier Angeli, Jack Palance, Paul Newman in his screen debut and early Natalie Wood, this overlong movie is—frankly speaking—quite bad. Newman gives a wooden performance and later apologized in an ad for acting in one of the worst movies of the '50s.

FMC-4: The Ghost and Mrs. Muir (1947) • BERNARD HERRMANN. 12 cuts. Value: \$50-100 (!). Extensive liner notes by Fred Steiner. Later reissued on LP and CD by Varèse Sarabande. • Directed by the great Joseph L. Mankiewicz and starring film goddess Gene Tierney (who was great in *Leave Her to Heaven*), Rex Harrison, George Sanders, and again, early Natalie Wood, *The Ghost of Mrs. Muir* tells the story of a lonely widow romanced by the ghost of a sea captain. Bernard Herrmann's lovely symphonic score perfectly matches the charming movie. This re-recording contains over 38 minutes of music from the 52 minute score, a true gem.

FMC-5: Young Bess (1953) • MIKLÓS RÓZSA. 12 cuts. Value: \$30-35. Liner notes by Win Sharpes, Jr; again, the only available pressing. • Directed by George Sidney, this film stars lovely Jean Simmons, Stewart Granger, Charles Laughton and Deborah "From-Here-To-Eternity" Kerr. Set in England in the 16th century, this historical pageant tells the story of "Young Bess" (Simmons), daughter of King Henry VII (Laughton), and her growth of courage to be the future Queen. After an opening fanfare a very lovely romantic theme follows. Most of the score reflects love and loneliness and is therefore dominated by soft, very melodious tunes. Not quite a typical Rózsa score, but one of his most rewarding. The recording contains approximately 43 minutes of almost 63 minutes of music from the film.

FMC-6: Wuthering Heights (1939) • ALFRED NEWMAN. 11 cuts. Value: \$35-40. As usual, extensive liner notes, this time by Fred Steiner. The other *Wuthering Heights* pressing (American International A-1039 from 1971) contains Michel Legrand's music from the 1970 British movie of the same title, directed by Robert Furst, not to be confused with this 1939 production of William Wyler's classic with Merle Oberon, Laurence Olivier and the young David Niven. So, again, no other pressing is available other than this one. • This score, composed by the most decorated of Hollywood musicians (9 Academy Awards out of 45 nominations!) is surely one of Newman's finest and most memorable efforts. A large orchestra, rich symphonic style but nevertheless very intimate music are the ingredients of a real listening pleasure. This recording contains about 40 minutes of music from the movie, which contains almost an hour and a quarter of music. Because the original orchestrations have been lost, the score has been reconstructed by Christopher Palmer from Newman's conductor parts for this recording.

FMC-7: To Kill a Mockingbird (1962) • ELMER BERNSTEIN. 12 cuts. Value: \$30-35. Extensive liner notes by Christopher Palmer. This re-recording reissued by Warner Bros. (WB BSK-3184). The score is also available on Ava AS-20 and a Citadel re-issue from 1981 (CT-7029), as well as Mainstream CD 6001, but as far as my knowledge goes the last two LPs do not contain the same material as FMC-7. • Robert Mulligan's screen version of Harper Lee's Pulitzer Prize-winning novel starred Gregory Peck and Robert Duvall in an early part of his career. The well-acted movie, for which Gregory Peck received an Academy Award (and Bernstein received an Academy Award nomination for his score), deals with the defense of a black man who is accused of raping a white girl. Peck playing the lawyer. As far as the music is concerned, it is, needless to say, very fine. (What else would one expect from Elmer Bernstein?) Starting with a quiet "Main Title," most of the score is orchestrated and played in a quiet but nevertheless lovely style. Arguably one of Bernstein's best works, though I personally prefer his western scores.

FMC-8: The Thief of Bagdad (1940) • MIKLÓS RÓZSA. 12 cuts. Value: \$30-35. Liner notes by Christopher Palmer; reissued on LP as Warner Bros. WB BSK-3183. • Directed by Ludwig Berger and starring Tim Whelan and Michael Powell, this version of *The Thief of Bagdad* is the best known, so-called "classic" one. Quite stunning Technicolor photography and special effects make this version still worth seeing. Nevertheless, the movie is mostly for children and the above mentioned qualities are more or less interesting from a historical point of view, which is not true for Dr. Rózsa's vivid score, which established Rózsa's reputation in Europe and America. Described as "unsophisticated mysticism," this vital score brings to life the spirit of the Arabian Nights. The recording is dedicated to Dr. Rózsa's 70th birthday.

FMC-9: Viva Zapata (1952) / Death of a Salesman (1951) • ALEX NORTH. Value: \$35-40. Extensive liner notes by Jay Alan Quantrell. *Viva Zapata* is available only this recording; there are several Original Cast recordings existing of *Death of a Salesman*, but they contain different material. • *Viva Zapata* is one of the best and best-known films of Elia Kazan. Starring Marlon "The Wild One" Brando, Jean Peters and Anthony Quinn and scripted by John Steinbeck, the film tells the story of the Mexican peasant Zapata and his rise to power and Presidency. *Death of a Salesman*, directed by Laslo Benedek and starring Fredric March, Mildred Dunnock and Kevin McCarthy, is an adaptation of Arthur Miller's Pulitzer Prize-winning social drama milestones of film scoring. These two scores are presented on this disc for the first time undisturbed by any dialogue.

FMC-10: Torn Curtain (1966) • BERNARD HERRMANN. 14 cuts. Value: \$30-35. Liner notes by Christopher Palmer; reissued by Warner Bros. as BSK-3185. • This LP features a re-recording of Bernard Herrmann's unused score to Alfred Hitchcock's 1966 film, the rejection of which ended that great collaboration between director and composer. John Addison wrote the replacement score, which can be found on Decca LP DL7-9155, reissued on a Varese CD. The film was one of Alfred Hitchcock's failures. Featuring top stars Paul Newman and Julie Andrews, it is one of those scarce entities, a dull Hitchcock film, unmoving and overlong. Nevertheless, the original music by Bernard Herrmann is worthwhile listening. Powerful, but with some lyrical passages, the typical Herrmann effort might not have saved the picture, but would have helped it quite a lot, and it's unfortunate one will never get to hear it with the film.

FMC-11: Scorpio (1973) • JERRY FIELDING. 14 cuts - 43:38. Value: \$40. Liner notes by Jay Alan Quantrell. This original soundtrack recording (the only one in the FMC series not re-recorded by Elmer Bernstein with the Royal Philharmonic) has been reissued on CD by Bay Cities on *Jerry Fielding Film Music 2*, BCD-LE 4003, which also features Fielding's music from *Johnny Got His Gun* and *A War of Children*. • Directed by Michael (Death Wish) Winner and starring Burt Lancaster and Alain Delon, who both seem a little lackluster and tired, this so-so espionage thriller (shot in Vienna) tells the story of CIA-agent Lancaster hunted by hired killer Delon, and good action sequences unfortunately can't over-

come the film's faults. For a long time, Jerry Fielding, who died in 1980, was only known to real movie and soundtrack buffs, despite his having scored some of the most memorable pictures of the late '60s and '70s (e.g. *The Wild Bunch*, *The Mechanic*, *Straw Dogs*, etc.). Now, thanks to the three Jerry Fielding Film Music CDs from Bay Cities (see article, FSM #26, 10/92) which contain his most memorable scores, he is becoming known to more and more collectors. His scores are mostly quite unmelodic, but nevertheless perfectly catch the mood of the pictures for which they were composed. Although his scores might not be to everybody's taste, once you hear his work you'll surely recognize it when you hear it again. *Scorpio* is one of his typical scores, full of seemingly disparate and unrelated musical ideas, woven together in a highly complex fashion.

FMC-12: Madame Bovary (1949) • MIKLÓS RÓZSA. 12 cuts. Value: \$25-50 (this LP was my longest missing title from this series, for which I paid \$75 while in New York City a year ago). Liner notes by Christopher Palmer; no re-issue existing. • Directed by Vincente Minelli and starring Jennifer Jones, James Mason, Van Heflin, and Louis Jourdan, this adaptation of Gustave Flaubert's novel becomes better and better every time one sees it. Once controversial, this movie now ranks among the best screen adaptations of classical literature. Rózsa's score perfectly matches the romantic picture, also marking the dividing line between the second main phase of Rózsa's career and the third. Extremely rich in texture and with an unbelievable lyrical expressiveness, this score is one of Rózsa's best and one of my favorites. The record was definitely worth its high price.

FMC-13: Land of the Pharaohs (1955) / Gunfight at the O.K. Corral (1957) • DIMITRI TIOMKIN. Side A contains 9 cuts from *Pharaoh*, side B contains 4 cuts from *Gunfight*. Value: \$35-50. Liner notes by Christopher Palmer; no re-issue available. • *Land of the Pharaohs*, directed by Howard Hawks and starring Jack Hawkins and early Joan Collins, is one of those epic, large scale spectacles of the '50s. One of Hawks' rare failures, it nevertheless has one special asset: Hawks and his writers didn't know "how a pharaoh talked" and it shows... if one likes weird dialogue which doesn't fit the scene at all, you'll be well served by this picture. *Gunfight at the O.K. Corral*, directed by John (The Great Escape) Sturges and starring Burt Lancaster and Kirk Douglas as Wyatt Earp and Doc Holiday, is one of the best recreations (if not the best) of the famous gunfight. Tense and full of vivid action, this perfectly photographed picture never lets up. Both movies are supported by great scores, which perfectly match the stories, especially the "Prelude" from *Land of the Pharaohs*, which contains an opening flourish of brass, rolling back the sands of time 5,000 years to bring the listener to those ancient days when the pyramids were built. The score of *Gunfight at the O.K. Corral* is mostly a ballad, recounting the events that led to the famous gunfight of October 26th, 1881 at Tombstone, Arizona. Most people will know Frankie Laine's song, which was used in the picture, but is not included on this LP (but is easily available on quite a number of "The Best of Frankie Laine" recordings).

FMC-14: The High and the Mighty (1954) / Search for Paradise (1958) • DIMITRI TIOMKIN. Side A contains 2 cuts from *The High and the Mighty*, side B contains 4 cuts from *Search for Paradise*. Value: \$30-40. Liner notes by Christopher Palmer; no re-issue available, but there is another hard-to-find pressing of *Search for Paradise* existing, RCA LOC-1034. • *The High and the Mighty*, directed by William A. Wellman and starring John Wayne, Claire Trevor, and Robert Stack, is an early predecessor of those air-disaster movies of the '70s and still worth seeing. *Search for Paradise* tells the story of the Cinerama expedition to the Nanga Parbat, the surrounding valleys and to Kashmir. After FMC-13, this recording contains two more of Tiomkin's major achievements, this time from two genres he is not as much known for contributing to, but nevertheless he perfectly managed the challenge. Both scores are in the typical Tiomkin-style, powerful but nevertheless interwoven with lyrical passages.

At the end of this description of the FMC-series, I can only repeat that I am very happy that these scores exist on LP, but nevertheless, there is a little sorrow that the series was stopped in 1979. There are still quite a number of scores from these composers and this period which are well worth being issued. We shall see what the future brings.

These LPs were reportedly available direct from FMC as late as 1981-82 for \$10 each. Why aren't they on CD already? Once again, don't think that nobody would like to issue them (Varese's only comment is that "it's up to Elmer"). Reportedly, Mr. Bernstein is seeking a set sum for the rights to issue these on CD, which at the moment no record company is willing to pay. In addition, there may be legal problems with the three titles that Warner Bros. reissued on LP. The Ghost of Mrs. Muir was issued on CD apparently as a one-shot in the '80s—it was the first to go out-of-print on LP—and Scorpio was issued by Bay Cities under the thinking that it was an original soundtrack and thus not entirely part of the FMC deal. Should any developments occur regarding the rest of the series, we'll let you know in the pages of this publication.

-LK

FILM MUSIC CONCERTS

Arizona: Mar 14—Phoenix s.o.; *Psycho* Suite, *Murder, She Wrote* Theme (Addison). Apr 25—Phoenix s.o.; *The Sons of Katie Elder* (Bernstein).
California: Apr 3, 4—Pacific Symphony, Irvine; *The Bride of Frankenstein* Suite Part I (Waxman) and additional material.
Florida: Mar 27—Seven Rivers Presbyterian Church Orchestra and Choir, Lecanto; *The Trolley Song* from *Meet Me in St. Louis* (Blaine/Martin). Apr 15—Florida Pops, Boca Raton; *Star Trek: Deep Space Nine* Theme (McCarthy, premiere), *Cocoon* (Horner), *Alien* (Goldsmith), and additional selections from *Star Trek* TV shows and films.
Minnesota: Mar 13—Deluth-Superior Youth orch.; *The Raiders* March. Mar 29—Bamber Valley Elementary School orch.; *Psycho* Suite.
Nebraska: Mar 7—Omaha s.o.; *Gorillas in the Mist* (Jarre), *The Mission*: Gabriel's Oboe (Morricone), *Hatari*: Baby Elephant Walk (Mancini).
North Carolina: Mar 26, 27—Charlotte s.o.; *The Natural*. (R. Newman).
Ohio: Mar 6—Toledo s.o.; *Dances with Wolves* (Barry).
South Carolina: Mar 25—Greenville s.o.; *Doctor Zhivago*: *Prelude and Lara's Theme* (Jarre).
Texas: Mar 19, 20, 21—San Antonio s.o.; *Mutiny on the Bounty* (Kaper, world premiere), *Exodus Rhapsody* (Gold), *High Noon & Rawhide* Themes (Tiomkin), *Doctor Zhivago* *Prelude and Lara's Theme* (Jarre), *Lawrence of Arabia* (Jarre), *Dances with Wolves* (Barry), *The Raiders* March (Williams). Apr 24—Abilene s.o.; *Dances with Wolves*, *Somewhere in Time* (Barry).

Utah: Mar 27—Mormon Youth Orchestra, Salt Lake City; *Tom Jones* Overture (Addison), *Ten Commandments* Overture (Bernstein).
Washington: Mar 28—Seattle Philharmonic; *Carmen Fantasy* (Waxman).
Canada: Mar 25, 26, 27—Calgary Philharmonic Orchestra, Calgary, Alberta; *A Musical Portrait of David Lean* (Jarre).

GOLDSMITH CONCERTS: Jerry Goldsmith will be with the Detroit Symphony Orchestra at Orchestra Hall on April 1, 2, 3, and 4, and at Madetoja Concert Hall in Helsinki, Finland on March 13 (7PM) and 14 (3PM). The programs for both concerts are the same as the one described in the below concert report. *The Goldsmith Society* recently reported of a Finland concert at the Oulu Film Festival in Oulu to take place from March 11-14; this may or may not be the same as the Helsinki concert, contact Juhani Nurmi, Oulunsuuntie 122 C 26, SF - 90220 Oulu Finland (phone/fax 00358-81-335 474) for more details on the O.F.F.

This is a list of concerts taking place with the listed film music pieces in their programs, listed by state in the US, and by country afterwards. Thanks go to John Waxman for this list, as he is the person who provides the sheet music to the orchestras. If you are interested in attending a concert, contact the respective orchestra's box office. *Concerts subject to change without notice.* New/updated listings have dates in **bold italics**. (NOTE: "s.o." stands for "symphony orchestra"; works being performed follow the semi-colon in the listings.)

GOLDSMITH ON THE GREAT LAKES: THE MILWAUKEE CONCERT

Report by ROBERT L. SMITH; Additional Info from STEPHEN TAYLOR

Jerry Goldsmith appeared with the Milwaukee Symphony Pops in a series of nightly concerts from January 22-24 as part of his continuing promotion of symphonic film music with many of the smaller American orchestras. Goldsmith conducted a varied program based entirely upon his own compositions, both old and new, from *A Patch of Blue* to the recent *Forever Young*.

"The Pops in Hollywood" opened with Goldsmith conducting "Music from *Star Trek*," a suite based upon themes, chiefly the Main Title and the Klingon theme, from *Star Trek: The Motion Picture* and *Star Trek V: The Final Frontier*. After the rousing beginning, Goldsmith began the anecdotes which he has used as his various concerts. First, he shed some light on the behind-the-scenes reasons he didn't score *Star Trek II, III, IV, and VI*: "I wasn't asked to do them... never understood much about *Star Trek* anyway, too cerebral!" He also commented on the fact that he was asked to write the theme for the new *Deep Space Nine* TV series, but had other commitments and thus declined.

Next, the Pops played Goldsmith's *Motion Picture Medley*, as represented on the CD *Suites and Themes*, including *The Sand Pebbles*, *Chinatown*, *A Patch of Blue*, *Poltergeist*, *Papillon*, and *The Wind and the Lion*. The orchestra showed exceptional finesse and good mastery of the music, some of which is quite difficult, having been rearranged for less percussion than that which is readily available in Hollywood.

Maestro Goldsmith read to the audience a bit of concert etiquette, regarding coughing, rustling paper and talking, and then stated none of this would really bother him since he was used to scoring against tanks, guns, airplanes, and explosions. He then told a story which has circulated around Hollywood for many years which deals with a film getting a lukewarm reception at a preview screening. When the producers asked what might be wrong with the film, they eventually concluded that it was the fact that the music was written in a minor key. The solution came when the studio (MGM) directed its music department to write no further music with any minor chords! (This is a cerebral music joke.)

Sleeping with the Enemy was next, followed by *The Strong Man Suite* (*Rambo* and *Total Recall*), dubbed "Pumping Up with Arnold and

Sly." Goldsmith revealed his inspiration for scoring *Rambo III* and *Total Recall*: "It paid for my house." He also noted his deliberate shift from action marathons in the late 1980s to the gentle lyricism of recent days.

Sporting his now trademark white ponytail, Goldsmith then discussed his scoring of *Basic Instinct*, indicating that it was only natural to dwell on certain scenes. He said that by the time he finished scoring the film he knew what a gynecologist must feel like after being subjected to *Basic Instinct's* erotic scenes on a daily basis: "It was a clinical experience." A short selection from *Basic Instinct* followed.

Quite surprisingly, Goldsmith talked at length about *Hoosiers*, which he feels is his favorite score from a most moving film. He stated that he was moved to tears during the initial screening of the film. Goldsmith has accepted a new film scoring assignment from the producer/director of *Hoosiers* for later this year. The film, *Rudy*, deals with Indiana football at Notre Dame. A refreshing (sans synthesizer) Suite from *Hoosiers* concluded the first half of the concert.

After a short intermission, the second half of the concert opened with music from *The Boys from Brazil*. Goldsmith spoke of his cameo in *Gremlins* and his brief speaking part in *Gremlins 2: The New Batch*. He then recreated his scene and performed his sole line, "What's that, a rat?" for the audience. An enthusiastically received *Gremlins* Suite came next, of course.

In discussing *Forever Young*, Goldsmith indicated that he rarely, if ever, meets the stars of the films he scores as they are usually "long gone" when he is called upon to provide the music. This was apparently the case with Mel Gibson in *Forever Young*, the only music from a film currently in release performed in the concert.

In explaining motion picture budgets, Goldsmith discussed *Lionheart*, a film which was never released, chiefly because of the studio and producer's unwillingness to spend any significant amount of money promoting it. Goldsmith, however, is obviously quite proud of his main theme as he is carrying on a half-serious crusade to replace Elgar's *Pomp and Circumstance* with *Lionheart* at official functions, such as graduations and proms, as a processional. Apparently at least one group has taken him up on this rather tongue-in-cheek offer!

Goldsmith stated that it had been quite some time since he had worked in television scoring but he had composed several well-recognized TV themes. He said that when he was offered the job to compose the theme for *The Waltons*, he was told, "Now we want something so distinctive that when someone has their head in the fridge, they will scurry to the TV when they hear that theme." He said that after that comment all he could visualize was not beautiful homespun hills but heads in refrigerators. He jokingly spoke of his desire to get a just revenge some day by writing a theme that would get viewers from the TV set to the refrigerator. The set of TV themes unleashed upon the audience included *The Man from Uncle*, *Dr. Kildare*, *Room 222*, *The Waltons*, and *Barnaby Jones*.

Music from *The Russia House* followed as the maestro discussed scoring ethnic films and how *The Russia House* contained a melancholy theme for saxophone, rather than typical Russian folk songs or themes. He then gave the example of some producer who thought all one had to do to get a French flavored score was to use more French horns!

Goldsmith next related two circumstances when his *Patton* march had been used: Apparently this powerful theme was used to frighten and flush Noriega out of hiding during the invasion of Panama and as a march at some time or another in Desert Storm. *The Generals Suite*, composed of themes from *MacArthur* and *Patton*, brought the evening to a rousing close.

As a conductor, Jerry Goldsmith has appeared with the Detroit, Syracuse, Pittsburgh, National, San Diego, Toronto, Baltimore, Fort Worth, Utah, and Indianapolis symphonies in recent years. After I missed his concert in Indianapolis last year, the four hour trip to Milwaukee was well worth the effort, as it is a rare occasion to hear this much film music performed live by a given orchestra. I strongly encourage anyone to attend one of Goldsmith's film music concerts if given a local opportunity [see above]. The entire performance was a rare opportunity to observe an unpretentious artist re-interpret some of his most memorable inspirations, and Goldsmith proved to be an excellent conductor, if not a bit of a dry storyteller, throughout the evening. *



FEATURE ARTICLES

JEROME T. GOLDSMITH A TRAGIC CASE OF MISTAKEN IDENTITY

Exclusive Article by ALFRED KAHOLICK

Ask Jerry Goldsmith why there was no CD to *Baby* and you'll probably get an annoyed look—ask this Jerry Goldsmith and you're liable to get a fist in the mouth. For this Jerry Goldsmith is not the film composer who has inspired an entire generation with his music for films from *A Patch of Blue* to *Star Trek* to *Basic Instinct*, he's Jerome T. Goldsmith, mail carrier, United States Postal Service.

"I live a life of seclusion and fear," confesses Goldsmith, 46, a long time worker for the USPS. "It's getting to be so that I can't even walk down the street without someone coming up to me and saying 'Why wasn't there a CD to *Capricorn One*?' I'm afraid to leave my house. I know they're out there, watching me, studying me, just waiting to shove a record in my face saying 'sign this.'" Yes, a name bearing almost total similarity to that of a famous film composer has made life for this average joe a living hell.

"I remember reading about some schlep named Bart Simpson in TV Guide once, and how he got crank calls and so forth—crank calls are the least of my problems," notes Goldsmith, trying to suppress a lifetime of hiding and tension in the interview. "But, I get them too. Some freak called up me every day for two months asking endless questions about these obscure film scores. What the hell is *The Secret of NIMH* anyway? I thought it was a book! I can hardly get a word in edgewise, these people call and they insist to know if *Star Trek: The Motion Picture* was influenced by *The Blue Max*. The crank calls have slowed down—I've had an unlisted number since '84—but every now and then some crackpot gets my number, and here we go again: Some get-a-life record collector asking me if I only put 30 minutes on *Poltergeist II* because I was unhappy with the score. I can't count how many times I've had to pull the jack out of the wall just to get a night's sleep."

Goldsmith's trouble started in the '60s, while in college. "At first, it was kind of funny. I went out to see *Planet of the Apes* with my friends, and there's this guy credited for the music who has the same name as me. And my friends are like, 'Hey, Jerry, I didn't know you write music for films,' and I'm like, 'Yeah, I do it during Organic Chem'—it's like, y'know, a joke. My friends and I actually went out to buy the record, and they made a big scene in the store, and all these people starting gathering around and asking me to sign their records! It was a load of fun—I used to do that a lot, whenever something like *Patton* came out, but it got old real fast. And, after all, it wasn't like I actually did write the music. One time, I got cornered by some people who I had been putting on the act for, and they were all pissed off that this hunt cue wasn't on the *Apes* LP, and I had to explain that I really wasn't this other Goldsmith guy. Boy, were they mad. I had ruined their records by signing them and they wanted me to pay for new ones! And I'm here, like, Jesus Christ, it's only a stupid record! One time I actually got beat up. That was when I decided that pretending to be this film composer was not a cool idea.

"And then in the mid-'70s, *The Omen* came. That was the worst, people shouting 'Ave Satani' at me wherever I go, and other people wondering if this guy is like, really Satan. The weird thing is, I can't figure out how these people know my name's Jerry Goldsmith. It's not like I go around advertising it. The only explanation is that they ran into me once when I was writing a check or something and they remembered. They must have told their friends, because when I go the supermarket, people come out of every aisle waving records in my face and asking why *Twilight Zone* isn't out on CD, or if this motif in this score was based on so-and-so, or god knows what else! It's funny, these people must know by now that I'm not this film composer, because they have me sign the magazines of his fan

Last seen attempting to firebomb Mark Isham's house after that composer replaced the composer Goldsmith on *The Public Eye*, this fan has been reported on many occasions for harassment by Jerome T. Goldsmith (police sketch courtesy LAPD).



club, and there's a picture of the guy on every page. Somehow, they won't let go of the possibility that they actually know their god."

Goldsmith has had to deal with all kinds of abuse, from collectors waving records in his face to the endless inquiries of why scores aren't on CD. Public activities are definitely out of the question. "One time, about five years ago, my kids wanted me to dress up as this guy for Halloween, just as a gag. I'm completely terrified of the idea, but my wife says be a sport, so I am. I put on a white wig and a suit and go around with my kids with a baton saying I'm Jerry Goldsmith. It went well at first, but then this one guy opens the door and I say "Trick or treat, I'm Jerry Goldsmith," and it's like I'm the guy from Publisher's Clearing House! He gives me a big hug, drags me into his house—my kids immediately take off—and forced me to comment on scores for three hours. It was like in the movie *Misery*, you know? He tells me about all these motifs he's analyzed and his thoughts on them, like he's trying to analyze the subconscious of this composer, and I'm just nodding the whole time like I understand what he's talking about with minor 3rds and what not. Then I have to sign every record in his basement—he has a shrine for this composer down there! Oh, and even though he didn't believe me when I tried to explain that I'm not this composer, he watches me sign the records, and he's like, 'That's not how you sign your name.' What a nightmare! I was trapped for hours—I finally told him that my friend John Williams was going to come by and when this guy went upstairs to meet him, I split out a basement window."

Goldsmith has had his life echo that of the composer, making it easier to go out in public on occasion when hard luck strikes the composer Goldsmith. "Whenever this guy does a lousy score, it lets up a little and I can go outside. But if he does too many lousy scores, or ones with lots of synthesizers, then the attention can get even worse. Like with *Hoosiers*, you won't believe this. Besides the crank calls bitching about lots of synthesizers in *Hoosiers*, this one guy grabs me off the street one time, pulls me down an alley, and gives me a half hour demonstration on why there shouldn't have been synthesizers in *Hoosiers*, since there weren't synthesizers in the '50s. I started carrying a gun after that. Oh, but if this guy does a really great score, then I'm totally screwed. I stayed inside for two months, used up all my sick leave, after *Extreme Prejudice*. Thank god *Legend* got tossed in the US, even though when I went to Europe back in the mid-'80s I had to prepare for all this *Legend* worshipping that didn't happen here."

Having the same name as a famous film composer has also made for a serious occupational hazard. "I wear a mask for my postal route, and it gets pretty hot in Southern California!" explains Goldsmith. "But still, people follow me on my route. I try to explain to them, to get them to use logic, but it's no use. How could I work a postal route five days a week, 12 months a year, and still have time to score all these movies? And they're like, 'Well, you work fast.' I wish I could just change my name to anything—call me Ayatollah Khomeini, anything!"

The future looks bleak for mail carrier Goldsmith, as the composer Goldsmith's career continues to be strong. "If anything, it gets worse. I went out to see *Medicine Man*, boy, was that a mistake. Somehow, these people found out I was going and they all clustered in the aisles next to me. When the credit "music by Jerry Goldsmith" came up, cheers erupted! I was terrified. Halfway through the movie I told them I was going to the men's room, and no, they couldn't come, and I split. I've been in this house since then, haven't even worked. I've lost my job, my wife is threatening to leave me. I just got death threats over *Mr. Baseball*."

It is the hope of this writer that collectors reading this will let Jerome T. Goldsmith live out the rest of his life in peace and tranquility. "I beg you, just leave me alone. And as for the composer Jerry Goldsmith, I just want you to know I bear you no ill will for the living hell you've inadvertently turned my life into, but just be prepared. Should I die and 100% the attention goes to you, the real McCoy, you're not long for this world either."

Next month: The tragic stories of Jonathan Barry and Ennio-Morri Coney.



As one of the foremost composers in the history of cinema, Jerry Goldsmith is responsible for numerous fine film scores, including *A Patch of Blue*, *The Blue Max*, *The Sand Pebbles*, *Planet of the Apes*, *Patton*, *The Wind and the Lion*, *The Omen*, *Star Trek: The Motion Picture*, *Poltergeist*, *Masada*, *Twilight Zone: The Movie* and the European version of *Legend*.

With more than 130 motion pictures under his belt, he has begun to concertize within the past several years. This interview took place in Flagstaff, Arizona on February 27, 1989. Mr. Goldsmith was conducting the Flagstaff Symphony Orchestra in a concert of his film music. With great help from the music director of the orchestra, Harold Weller, our conversation took place backstage following a two and a half hour rehearsal for that night's upcoming event.

[Ed's note: If Mr. Goldsmith's responses seem unusually terse, please note that few would be very talkative after two and a half hours of conducting an orchestra. This interview is being printed because it might be of interest to readers, but these are basically the kinds of questions since proven to drive the composer nuts.]

BM: In several interviews I have read which feature up and coming young composers, directors of those films have told them to make their music sound like Jerry Goldsmith's music.

JG: I didn't know that.

BM: How do you feel about this?

JG: It's very unflattering for them (the composers).

BM: It seems that in almost every one of your scores, you produce a new sound. For example, the eerie bass slide whistle in *Planet of the Apes*, the treated piano in *MacArthur*, the beam in *Star Trek*, and the knife-slashing sound in *Psycho II*. Is this something that you consciously strive for?

JG: To try and be different?

BM: It is different and some of your sounds are quite distinctive.

JG: You're trying for new effects all the time, a lot of untried ideas with orchestras that you might as well try them out.

BM: Tell me how the *Psycho II* effect was done. It sounded like tearing fabric.

JG: Let's see... A fingernail scratching on a chalkboard, recorded on an emulator.

BM: I would have never figured that out!

JG: (Laughing) You're the only one, the only one that ever knew what it was, who caught it you know.

BM: For many years, your music was purely orchestral except for electronics, then with *The Omen* and its two sequels, as well as *Poltergeist I and II*, *The Secret of NIMH*, and *Legend*, we find large choral sections appearing in the scores. Any special reason why?

JG: I only used chorus in *The Omens* which were deliberate...

BM: What about *Poltergeist* and *The Secret of NIMH*?

JG: That was because Spielberg wanted it and *Secret of NIMH* we wanted it. That's the only time I've used it.

BM: I thought that it may have been because of a larger budget.

JG: No, no it's just for the effect, nothing to do with the

budget, just the effect that we wanted.

BM: I have always wondered about a percussive rhythm that originally appears in *The Sand Pebbles* and later resurfaces in *Logan's Run*, *The Secret of NIMH*, *King Solomon's Mines* and *Legend*. Is there any great significance to this rhythm?

JG: No, it's influenced by Ravel in *L'enfant et les sortilèges*, the Chinese teacup dance.

BM: Is it logical to feel that your growth as a composer led to your impressionistic sound that is an important element in sections of *Alien*, *Poltergeist*, *The Final Conflict*, *The Secret of NIMH* and *Legend*?

JG: I think that it depends on the picture. That's one other thing about scoring for motion pictures, you can do any style you want to, and you're like a chameleon and you're sort of... *Secret of NIMH* was very impressionistic.

BM: Yes.

JG: I think that Hollywood tends to be more, uh... they're always dragged between the Viennese School of Styles and the German School of Wagner and the principle of impressionism.

BM: As to your concert music, when was the "Thunder of Imperial Names" written?

JG: 1955.

BM: Can you tell us why it came about?

JG: It was done for radio, for CBS Radio Workshop. Bill Conrad and I did a whole show of poetry and orchestra.

BM: Who wrote the narration?

JG: Thomas Wolfe.

BM: I couldn't find it anywhere on the album.

JG: (Laughing) They didn't give Wolfe credit?

BM: Apparently not. When did you compose "Music for Orchestra"?

JG: 1971.

BM: How long did it take to write?

JG: A couple months.

BM: Did you enjoy the change of pace of writing for the concert hall?

JG: Oh yeah, it was fun.

BM: Is it true that you have never been totally satisfied with any of your film scores?

JG: Well, everything leaves something to be desired... try to make it better the next time.

BM: I was wondering if the reason could be the short time period of composing a score, usually four to six weeks, not having the leisure of putting it away for a while like a concert commission?

JG: No. You're never satisfied with anything. You can only do it better.

BM: Do you still want to write an opera?

JG: Maybe.

BM: How about a musical?

JG: We were toying around with doing a musical that, for Broadway... it just... the book never came out right and I just became disenchanted with it.

BM: I understand that your decision to score a film is something based on reading the script in advance.

JG: Well yeah, a lot of times you get a script and it's way ahead of time, and it's the only way you have to judge it.

BM: How do you react when you look at the film for the first time and realize that it's not a very good picture.

JG: Disappointment.

BM: Does this make your approach to composition change at all?

JG: Yeah, it's more difficult. I mean you're getting your enthusiasm up and you've had the assignment so...

BM: Have any directors asked you to write music that will save a certain scene that they are unhappy with?

JG: Oh, you get that all the time.

BM: I've read that it happens with Elmer Bernstein, but I didn't know it was common with you.

JG: No, I've always said you can't save a bad picture, but a good picture saves a lot of bad scores.

BM: I'd like to ask a few questions about soundtrack albums. Who decides whether or not a recording will be issued?

JG: Oh, record companies. If they want to buy it and put it out. It's not up to me.

BM: Do you decide what particular section will appear on the recording?

JG: I do up to a certain extent. Some of those records where they put in all the rock and roll songs I have no control over.

BM: Do you like compact discs?

JG: Not particularly. I'm not thrilled with the sound on them.

BM: That's the way I feel.

JG: But that's all they're putting out now.

BM: How do you feel about bootleg albums?

JG: I loathe them.

BM: For some of us, it's the only way to hear *Breakheart Pass* and *The General With the Cockeyed L.D.*

JG: Some of that shouldn't be heard. There's now a bootleg I just heard about of *The Omen* on CD.

BM: I haven't heard about that.

JG: Yeah.

BM: Remember *The Wild Rovers*?

JG: Uh-huh.

BM: Why is the soundtrack album so different from the score that appears on screen. I mean, there are two ballads unrelated to the film on the record.

JG: We made a record album.

BM: Sidney Sax conducted?

JG: No, I did. That was for legal reasons.

BM: There were electronics in the film but not on the album.

JG: There's no electronics in the film.

BM: No? It seemed so in the wild horses sequence on my videotape.

JG: I don't know, maybe they did. I never saw the picture dubbed so I don't know. Maybe they added some stuff in there when they dubbed the picture.

BM: Have you seen the pre-recorded videocassette?

JG: No, I want to see it.

BM: It's great. In fact, they added a prologue, an intermission, and an epilogue with your music over a still frame from the picture.

JG: Oh really? Is it on laserdisc.

BM: VHS, as far as I know.

JG: I loved the picture but it got so emasculated by the studio.

BM: Well it's complete now, something like 136 minutes.

JG: Oh, then they put it back together. It was a beautiful film, the best thing that Blake (Edwards) ever did.

BM: I'd like to know about the prologue to *The Agony and the Ecstasy*.

JG: What do you want to know about it?

BM: Why did you do it, instead of Alex North who composed the film score?

JG: Because Alex was on something else.

BM: Was the prologue an afterthought, tacked onto the finished film?

JG: Yeah, because they made the picture, they discovered that

it had no mention whatsoever of his sculpture, which he really was, a sculptor not a painter, and so they had all this footage and they put it together and it was a twelve minute prologue. Alex couldn't do it so...

BM: That prologue really deserves to be recorded...

JG: You know I'm tempted to do that. I want to do that, that's the one thing I would like to record there for an album. I'm going to, one of these days.

BM: My own personal favorite is *Lonely Are the Brave*.

JG: Well they keep asking me to do that. I don't know, maybe I ought to give in and do that.

BM: Do you remember a film you did for John Newland called *Crawlspace*?

JG: Oh that was a television thing. It's terrible.

BM: Terrible! I thought the music was excellent.

JG: (Laughing) Thank you.

BM: I really liked *The Great Train Robbery*. The music sounds as if you had a lot of fun scoring the film.

JG: Yeah, that was a fun picture, that's a good picture, best picture Michael (Chrichton) has done.

BM: Did you make a concert suite of Franz Waxman's *Spirit of St. Louis*?

JG: I didn't make it. He did it, he did the suite. I love that. I did it once in San Diego. I want to do it this summer in London.

BM: How long is the suite?

JG: Well, the suite, it's a long suite. I only did two movements of it, but I'll probably do more this summer with the LSO.

BM: *The 'Burbs* opened yesterday in theaters. Is that your new score?

JG: That's the newest picture out, yeah.

BM: What other films are in the can and what are you working on?

JG: Coming out now? This year? *Leviathan* comes out next. *Criminal Law*, uh there's another one. *Star Trek V*.

BM: You're doing that?

JG: I'm doing that right now. There's one other picture, too, oh... *Warlock*.

BM: What is your personal favorite of all of your own scores?

JG: *Legend* is my favorite.

BM: When you started work at CBS in the 1950's, did you ever think that in thirty years you would be at the top of your profession and would have composed music for more than 130 films?

JG: I just wanted to get a job, that's all.

BM: That's honest. Thank you for this conversation.

JG: You're very welcome. *

An interview with

BASIL POLEDOURIS

Part Two



By DARREN CAVANAGH and PAUL ANDREW MACLEAN; Photos by DAVID SCHECTER

Darren Cavanagh: What kind of electronic instruments do you use?

Basil Poledouris: I use both Macintosh and Atari computer systems. My sequencer is C-Lab, that's the program I am most fond of, and essentially it drives all the instruments, which include Roland JD-800's, D-50's, S-770, and S-550 and JX10. I also utilize EMU Proteus I, II, II as well as an E-III. The set-up includes an M-1 and various drum machines. Right now I have a fully contained 24 tracks recording facility which is being upgraded to 48 tracks with the inclusion of DAT recorders. Basically it's a 24 track studio.

In the chronology of all this, at least in terms of my electronic chronology, there was first the Moog Synthesizer, then later the Yamaha DX-7, which was one of the first workable polyphonic machines I was ever introduced to. Then when the Yamaha D-50 hit, it just changed the entire nature of the way electronic musical instruments could speak. In addition, MIDI ["Musical Instrument Digital Interface"] came along about the same time as the DX-7, and that made it possible to hook-up as many machines as you have inputs to do so on the mixing console. That's when I took it seriously.

Actually I had done some experimentation very early on with very primitive electronic instruments. They were unwieldy, cumbersome things. *Robocop* was one of the first films where it became apparent that electronics were here to stay.

DC: It's interesting that you feel this way, because some composers use electronics because of financial reasons, and obviously that's a restraint on some films, but you're speaking of it in the sense of an artistic medium.

BP: Fortunately at this time in my career financial restraint is never a consideration for using electronic music. The consideration really has to be born out of the film and the audience it's intended for, and the effect you're trying to achieve. I rarely try to have the electronics imitate real instruments. I don't think that is its best usage.

Paul Andrew MacLean: What is your opinion of tracking a film with already existing classical music, instead of an original score?

BP: I hate it! It generally doesn't work. I think pieces of it will work brilliantly and be stunning, but one of the differences between film music and classical music, or contemporary music, is that film music is by definition subservient to the pace, the dramatic curve of the film and the length of the scenes, whereas the "real music" has a life of its own. The material is regenerated from the fabric, and it continually grows and changes and spirals, and there's usually a form to

it that's very logical, very consistent. Film music has no traditional form. The film is the form of the music. 2001 is the stellar example of the way classical music works in a film, but all the sequences are basically montages with little or no dialogue. I think its effectiveness is due to a good editor cutting the film to the music. I think that's what Kubrick did. He just worked backwards, cutting the film to match the pace and curve of the music.

PAM: Do you think film music can ever lend itself to concert performance, outside of just main and end titles?

BP: Yes, I think it can, in a "Pops" kind of way. Certainly Prokofiev's *Alexander Nevsky* is performed on the concert stage continually. But again, because film music isn't regenerated as obviously from the material, and because it is a more restrictive form, I don't know how much audience involvement you can expect, other than thematic. Everybody loves to hear *Star Wars* and *Rocky* and *Pink Panther*, but that's a different kind of experience. That's why I think it truly belongs in the pop medium. I don't know if a film has been made yet that really can support a concert rendering of itself. I've been trying to write a score where all I had to do was cut the slates off and splice the cues together, so it would be continuous, and have that kind of movement. It just isn't possible, because in a cue you can be building dramatically toward something, and then in the next scene you see a puppy running through the forest, and the "cute theme" has to show up exactly at the wrong moment.

PAM: How much adaptation do you think would be required to make a film score into a concert work?

BP: A lot. I don't know how other composers feel about it, but John Waxman wanted me to do the climactic piece from *Hunt for Red October* ["Nuclear Scam"] in concert, and he said, "Maybe you should change the ending." And my immediate reaction was "Yeah, change the ending, give it a bigger climax to make the audience cheer." But I thought more about it, and the original ending is the ending for that piece of music. And I think that would be the most difficult thing about reworking something for me. For other composers it might be more facile, and an exercise which might be wonderfully intriguing to them. But there is too much of my sinew in my music, and it is not that easy for me to lightly pull it apart.

DC: I admire John Williams, but I admit I don't really like the way he always re-arranges his cues for the concert hall or the album.

BP: I did a *Lonesome Dove* suite in concert, and they played a *Star Wars* medley, and it was

really well-done. I would like to get a copy of the score to study it to see what the differences are.

Also, I think reworking one's music requires that you've been away from it for a certain amount of time. I have actually been toying with the idea of doing an electronically enhanced and toughened-up *Conan*. And it's time, I've been away from it long enough. The problem I have is that I remember everything that happens in my life for every note I put on paper, like an elephant! I can remember the phone call that came through, or what was happening on the way to the session that day, or that one of my daughters fell down and hurt herself. You have to get rid of those kinds of things so you can see the music divorced from your personal life, and I think once I get to that point, and hopefully I'll live long enough to get a lot of distance from all these things, then maybe, I was able to do it with *Return to the Blue Lagoon*. It had been long enough to take that music and put it somewhere else. *Conan the Destroyer* came too close to the first *Conan* for me to be able to do that.

DC: How did *American Journeys at Disney* come about?

BP: I think there was connection on that with Greg MacGillivray, who was involved with *Big Wednesday*, and I had scored a couple of IMAX films for him. I did *Flyers*, which was the first dramatic film they ever attempted at IMAX, which I recorded with the Philharmonia in London. The other one was *Behold Hawaii*, which was essentially synthesizer and very small orchestra, which I recorded here in Los Angeles. *American Journeys* was really more like a film. Its pace had already been dictated by the visuals. It was interesting composing for all the different images. I had the front three panels on video, and then I had the music editor break-down the rear panels (I believe there were nine in all). So I knew exactly where picture would come on and off, and I tried to get as three dimensional as possible with the score.

DC: What kind of orchestra did you use for that?

BP: It was the Los Angeles Philharmonic. We spent one full day recording, but I don't think there was more than twenty minutes of music. And then there was the "God Bless America" at the end, which was overdubbed by the Mormon Tabernacle Choir. I missed the recording of that, as I was flying back from *Conan II* in Rome and I missed the plane in New York by about fifteen minutes to get to Salt Lake, so I was actually flying over the tabernacle just as they were performing it. But fortunately Greig McRitchie was there to supervise.

The production that was really more like what your question was pointing at was *Conan: Sword*

and *Sorcerer*. The music for that came first. That whole play was choreographed to the music. The director and I worked very closely, and he would read the lines and figure out the timings, as the entire thing was done to music with the exception of thirty seconds. That was a very interesting experience. That was more the kind of situation where music can grow, because it was complete imagination, there were no visuals in the script. I must say however that is really my approach to films. You have to abstract it. If you're going to do a basic one-to-one representation of what's on screen, I think all you end up with are orchestrated sound effects. I look at the film maybe ten times, then I stop looking and start writing. I figure by then—and that's over a two week period, ideally a four week period—the stuff is filtered down, and then I "sound the bilge" just to see what's down there. If there is anything there then it comes back up, hopefully reinterpreted. I try to do that with every picture, especially the bad ones. You have to. If you watch what's on screen, you go nuts!

DC: It seems to me that producers and directors could take a hint from the music people, like the composer, orchestrator, conductor. When they get together they work toward a common goal.

BP: I think that's the way the great film makers in the past worked. Certainly Fellini, Antonioni and Kurosawa used to work like that. In terms of Americans, John Casavettes did it, as did Orson Welles with his Mercury Players. One develops a troupe, a company.

In collaboration I think the first thing you have to do is define who the people you're working with are, what are their tastes, what are their likes, and then you have to imagine how that applies to the vision of the piece, and it can be a tightrope walk. Every director I've worked with has a completely different approach to what a score should be, or how they perceive the score, or what they want the score to do. If I were to work with John McTiernen again I would know exactly what he was after. Herbert Ross wanted the score to be *art direction*. That was a real new one for me, after working with John Milius, who wants it to be an opera, that pulls a film through an audience's heart. All completely different.

PAM: You mentioned earlier that you are a surfer. How did this influence your work on *Big Wednesday*, and generally how is your work affected when something which is personal to you is a prominent element in a film you are scoring?

BP: *Big Wednesday* in particular is something I knew a great deal about and had strong feelings for. The beauty of working with John Milius is that not only is he a director, he is also the writer of his films for the most part. Surfing was his youth. Surfing and sailing were a major part of what I did as a kid, and we both shared the same

mythological notions about what surfing is. To John, surfing is the ultimate end of the westward expansion in this country, and there is a certain cowboy element in it. In fact somebody said to me "Oh *Lonesome Dove* is your first western," and I said "No, *Big Wednesday* was my first western." I also drew heavily on the style of Hawaiian music, because surfing is in fact the sport of the Hawaiian kings. That's where it was born, so there was a concession to that. That kind of thinking is in all of John's films. He tries to take it back to its original elements, so it is always a real joy to work with somebody who has



the same kind of approach to something. I try to approach everything in terms of myth, and my definition of mythology is anything that a group of people hold as being true.

PAM: How did the fact that you studied both film and music at USC help you as a film composer?

BP: There was a point in my life when I knew I was either going to become a director or a film composer. I ended up becoming a film composer because of the anonymity involved. I can sit here at home all day if I want and do my work.

As for the actual approach to a film, usually when composers become involved with a project, the picture is very close to being cut, if not fine cut and locked, and then it is the task of the composer to understand what the elements of pace and rhythm are. By being aware of those things, you're not just staring into the face of chaos with no idea of how to structure anything. Because the choices are infinite. Especially now with electronics, the instrumental choices are infinite, so I think a knowledge of how films work gives one a better sense of how to begin to approach what you're doing.

DC: Where do you draw your inspiration, away from the actual films?

BP: Out of my life, I suppose. It is hard to say how you relate *Robocop* to your life, but you

can. My uncle was severely afflicted with Parkinson's Disease, and the parallel there was a man trapped inside his body. Basically all his faculties were functioning, but he had no way to externalize any of his thoughts.

My inspiration also comes from dreams sometimes. All the *Thulsa Doom* material in *Conan* came from a dream I had about being ripped apart by chicken claws.

DC: So when these things hit you, do you just kind of wake up and rush to the piano and start scribbling?



BP: Sometimes you go rather hesitantly. Some of them are frightening. But basically, the music has to come out of me. To say the inspiration of Prokofiev and Stravinsky and a lot of that style isn't in *Conan* would not be truthful, but I think it has to go somewhere else from there, otherwise you become an imitator and that doesn't interest me.

Basically as a composer I am doing what I've been doing since I was five years old, which is fooling around on the piano if the truth be known, except now I get to play with all the electronic toys I can afford, and I've worked in some wonderful places with some of the best musicians in the world. So it is a small price to put-up with the occasional unpleasant things that can happen to a composer when scoring a film. Because in the end, music is still enough of a private thing, and a very personal art, that *so what* if they change a couple of bars here or there. I've done enough scores to realize what ultimately is important is the rush I get when I'm writing, and that's it. If the music never got performed it would be too bad, but the real thrill for me is when I solve the problem, and when I know the page is complete.

Part 1 of this interview can be found in the December 1992 issue of *Soundtrack!*, a quarterly film music magazine available from Luc Van de Ven, Astridlaan 171, 2800 Mechelen, Belgium

A CONVERSATION WITH MICHAEL LANG, SESSION KEYBOARDIST

by PAUL ANDREW MacLEAN

To name a few of the scores for which Michael Lang has performed is perhaps to do him a disservice, for the sheer volume of film and television scores over the last twenty years which feature his work is such that it might be easier to compile a list of scores which he has not played on, than those for which he has.

A 1963 graduate of the University of Michigan, where he studied composition and piano, Lang has performed as a keyboardist with some of the most well-known recording artists in jazz (including Ella Fitzgerald, Tom Scott, and Herb Alpert) as well as popular music (including Lionel Ritchie, Randy Newman, and Kenny Rogers).

Lang is also one of the top scoring session keyboardists in Los Angeles, and

has, since the '60s, performed piano, organ, celeste, harpsichord and most electronic keyboards (from the novachord up to the most modern synthesizers) for literally hundreds of scoring sessions, for just about every major film composer who has recorded in LA.

Lang's musical versatility is proven by the eclectic and varied scores which have featured his work, including *The Shoes of the Fisherman*, *Magnum Force*, *1941*, *Star Trek: The Motion Picture*, *Altered States*, *Body Heat*, *Indiana Jones and the Temple of Doom*, *The Russia House*, and *The Addams Family*, to name a minuscule few.

The following interview took place at the Warner Bros. television scoring stage in Burbank, California, where

Lang was playing for *In the Best Interest of the Children*, a television score composed and conducted by James Di Pasquale. I am grateful to Mike for so kindly availing himself during his lunch-break to articulate his thoughts on performing for motion picture scores.

Paul Andrew MacLean: Could you describe your musical background and education?

Michael Lang: I started playing piano and taking lessons when I was four and a half, which was a little on the young side, but that's where it started for me. I studied with an interesting teacher because her two favorite pianists were Liberace and Jose Iturbi, so this was definitely not your normal piano teacher!

At an early age I was given a background both in written (classical) music, as well as improvised music. By that I mean at a certain point we started looking at improvised songs, and she would spell out the chords, so if it was an F Major 7, you'd see "F-A-C-E" above the symbol. So at that point I started learning how to deal with music on that basis. I studied with her for a few years, and then I had a few other teachers. The most interesting teacher I had was in my early teens—a guy named George Tremblay, who was a student of Arnold Schoenberg. What was interesting about studying with him was that it wasn't about the piano, so much as it was about music, and it wasn't so much about music as it was about life. He used to come

to my family's house, and every week it was a different kind of endeavor. It could be anything from being introduced to jazz by Lennie Tristano, to studying Anton Bruckner, to writing twelve-tone canons, to studying Shakespeare, to looking at Art Tatum—the whole world of music was fair game. And he was an improviser himself. He used to, in his early days, do concerts where he would improvise in the style and the structure of all types of classical music. He would play a three-part fugue in the style of Bach, with all the rules being obeyed, and he could improvise beautiful lyric atonal music (which was part of his own musical make-up). So the improvisatory spirit was imbedded in me from his spirit at a very early age (even though part of that I had already investigated).

After that I went away to a private prep school back East where there was not a lot of direct music stuff, and then I went to the University of Michigan and got a Bachelor Degree there, and came back to Los Angeles and had a few piano teachers along the way, and other types of things like analysis classes with Paul Glass who was here—a very interesting guy. He used to analyze the Lutoslawski scores, and stuff like that.

PAM: How did you come to be involved with film music?

ML: There was a cycle of events that got me into the recording world. I wanted to learn about studio performance from a classical background, because really, I was not a piano major. Even though I played a lot of solo stuff, I wasn't doing what you call orchestral playing or concerto playing, and I felt that was an important element that happens in a large score. At the time I was investigating that, Pearl Kaufman was one of the major figures on the film scene, so I decided to seek her out and study with her, thinking that I could learn specifically those things which were relevant to a scoring stage—sight-reading music, following a conductor, type of sound, type of approach and all that. She invited me to come to some sessions, and I got to see what was going on, and through her I was introduced to Lalo Schiffrin. Lalo Schiffrin knew that Paul Horn, a jazz woodwind player, was looking for a keyboard player, so through Lalo's recommendation, I met Paul and joined the Paul Horn Quintet and started playing with them. That led to my first recording session, because Paul hired Lalo Schiffrin to write an album for him, and I played on that album. That was the first session, and through that began a relationship and an association with Lalo Schiffrin—he was the first really major person that I worked for. I started doing television and movies for him, and he was really a believer in me right from the beginning and really got the ball rolling.

But concurrently, in the recording scene, it was as if I entered the scene from stage left and stage right, because this was the "uptown" side of it. The "downtown" side of it was that I was working for a pop group called "Nino and April." Nino was very friendly with Phil Spector, who was in the last part of his very busy career. So my second recording experience was to play a rock and roll session for Phil Spector. I knew

nothing about rock and roll at the time. I just showed up and I asked somebody what to play. There were four keyboard players and one guy said "play exactly what I'm playing," so I did, and that was the beginning of my learning something about that kind of music.

PAM: What does being a session keyboardist require of a musician?

ML: Well, that can be answered a lot of ways, depending on what sessions you do. If you want to look at it from a global point of view, anything is possible—any style of music, any type of written music, and that is thinking more of playing the piano. Because after the film is done, there can be source music that could be anything. It could be novelty music from the '30s, it could be ragtime, it could be R&B, it could be cocktail music, it could be jazz, it could be country and western music, it could be any type of rock and roll. So there's all

really fun and challenging to fulfill that role, once the electronic stuff is all very carefully worked-out.

PAM: In general, how active a role do you take in creating the color or timbre of a synthesizer in a session?

ML: Generally, it's a very active role. Basically what will happen is that I'll usually have some kind of a description. For instance on this session, this sound [points to music] says "glassy strings, light female voices, chorus." Now I am not taking that completely literally—just to give you an idea, there are seven instruments and possibilities in mixing this all together. There's the Roland JD-800, the Korg T3EX, the Emulator II, the Korg Wavestation, Roland MKS-50, the sample player called an Oberheim DPX-1, and an E-mu Proteus I. So there's a combination of synthesizer and sampled sounds. In addition to all the sounds, there's a lot of outboard processing. By that I mean chorusing and reverb and delay—things like that.

PAM: So you determine what you are going to do when you get to the session and the music is placed in front of you?

ML: Usually for me it's a very intuitive process, because of my background in jazz and my penchant for improvisation. I like the idea of listening to one sound and saying "what would it be like if I add this?"—it's really like being a chef in a kitchen. The purpose of the exercise is to get somewhere you've never gotten before, to keep things fresh, to not know what you're going to do in advance. When you take the other approach, the scientific approach where everything is organized and exactly what you expect it to be, you're not allowing for the fact that this is a new day and a new piece of music, which was created in a spontaneous way by the composer, so why shouldn't the orchestration have that too?

But there are times when I will meet with the composer ahead of time, and we'll work out every sound, and there are times when those sounds will be totally changed when we get to the session, because as soon as it interacts with the orchestra, it sometimes becomes a chemistry that couldn't have been predicted exactly. It's very different from session to session, because there's no real standard way to approach synthesizers, and there is not standard synth set-up. I have all of these instruments and keyboards and modules and everything configured, it's sort of like an instrument, but it's a custom instrument, because every synthesist will have a different combination of things. So for a composer who's writing for the oboe, we all know what the range is, we all know what the timbre is, we all know what the techniques are. These are all pretty much parameters that don't have a lot of give and play, but in this situation, anything is fair game. So one composer's experience may tell him he likes to use the synthesizers simply to play the same notes that acoustic instruments are playing, so that it becomes like icing on a cake. Or the orchestra sometimes becomes the icing, and the cake is the synths—the balance is that way. Other composers will take the synths and do totally undoubted information. It would

be a combination of both. And a lot of it has to do with the knowledge of the composer, what he's familiar with, what works for him, what the project's about, the nature of what the whole group of musicians is trying to do.

PAM: Do you think the addition of synthesizers to a film music orchestra is a sign of how all orchestras will be in the future, either for films or for concert music?

ML: I think it points out that the possibility is a very, very exciting one. Also, the idea of having synthesizers controlled by various types of devices—I mean the keyboard is one device, but we already have instruments that are wind-oriented that can control synthesizers, we also have stringed instruments—guitars and basses. So you have the techniques, the different ways that those kinds of approaches trigger the sound, which gives you a whole different slant on what the sound can do from an expressive point of view. I think all of this definitely has a possibility to be in the concert hall.

PAM: What are some of the more memorable scores for which you have performed?

ML: One that comes to mind immediately, and this goes back to the conversation we had earlier, is *The Russia House* with Jerry Goldsmith, because this was an opportunity to play in jazz trio—kind of like a concertante situation, where we had Branford Marsalis playing soprano saxophone, and I was playing acoustic piano (which originally we thought might be MIDI piano with the synths, but that seemed not to be the way to go), and John Patitucci played acoustic bass. So we were like a trio set-up in front of a very large string orchestra, with a few other elements, but basically that was the sound. There was a lot of room to do things, so that was fun. Another picture that I did, that had a very interesting approach was *White Palace*, with George Fenton, because the approach on that picture was to bring me in alone with all my synths and a grand piano—everything inter-connected. And we did all of the tracks for the picture where we could achieve a lot of personal expression. I would be playing to the picture and he would be guiding me, but it wouldn't be this very formal, normal kind of approach. After this was done we had sessions with the orchestra and we added and conglomerately sweetened the tracks that I did, so what was preserved was the personality and personal expression. That is probably the area where I have the most fun, because coming from a jazz background and a background of playing the piano, this is the area in film where it's still possible to have personal creative expression.

PAM: Do you have any desire to do your own film scores?

ML: I have done some writing for film, and I do have some desire about it. I also write other things. Actually I've been more active in song-writing for jazz musicians. As to when writing for film will happen, or even if that will happen, is hard to say, because right now the focus has been on this, and this takes so much of my time that it would be a major reorientation to start a new career. Not that it couldn't happen. It's been on my mind sometimes.

Further comments from Michael Lang on keyboards and session playing can be found in the January 1993 issue of Keyboard magazine.



of that, and then of course with all of this electronic stuff, the knowledge of electronic orchestration in a very quick way is imperative.

PAM: How does playing for say, a Jerry Goldsmith score, where the synthesizer is often a very foreground element, differ from a score where the synthesizer is used to provide a more subtle or subliminal coloration?

ML: Well, from my vantage point in the orchestra, that's not the critical focus, because when I'm sitting here doing what I'm doing, I don't concern myself with where it is placed. I only have to concern myself with the quality of what I'm doing and the focus of what I'm doing, and how it is supposed to integrate. And it's always the same decision making process—it's listening and judging what things should be. On a Jerry Goldsmith score, I should mention that unlike many sessions that I do, all the sounds are very accurately worked out, so here's not much orchestration on my part—literally none. All the sounds are basically there. What's interesting about Jerry's recent sessions, is that he's had me set-up all the stuff with sequencers, using Performer and the Macintosh computer, generating all this stuff to happen automatically, and then going over to the piano and playing live. So I'm sort of like two people. And if you multiply how fast things have to happen for one person on a film session, what has to happen in that kind of environment becomes kind of staggering. But the interesting and ironic thing for me is on a couple of his pictures I've had a lot of freedom at the piano, which is a new element in Jerry's music, and it's been

JAY CHATTAWAY

Little did feature film veteran Jay Chattaway suspect three years ago when he guest scored "Tin Man," an episode of *Star Trek: The Next Generation*, that he would find himself today as a regular composer (joining TV veteran Dennis McCarthy and replacing Ron Jones) on TV syndication's hottest show, now plural with the new *Deep Space Nine* series.

Unfortunately for music fans, the producers of TNG and DS9 are not big on thematic, emotional scores, which can create unique problems for the composers, in addition to the usual difficulties of deadlines, working with sound effects, and fitting hundreds of seconds of accuracy in meticulously produced shows.

Interviewed in March 1992 while halfway through his first season as regular composer on *Trek*, and then again in January 1993 on the new *Deep Space Nine* series, Jay Chattaway talks in-depth about the problems he faces not only as a feature composer dealing with brutal television deadlines, but with the intricate and extensive musical guidelines which have created an all-new and quite untraditional aesthetic for the final frontier.

Lukas Kendall: What are the guidelines within which you have to work on *Star Trek*?

Jay Chattaway: As opposed to the writers of the show who get a style book—there's a book that explains all the stuff that can and can't be done in the *Star Trek* philosophy—there's not really a style book for the music. What exists is a distilling process that happens through trial and error. We'll try various musical devices and when they don't get used or get mixed down to the point where they're inaudible, we won't use those devices again, such as busy strings, trills, very active melodic parts, excessive use of percussion, and things of that sort, although recently I was able to get away with that sort of thing [on "Power Play"] and I think it helped the show become very successful. The distillation process consists of whoever comes to the scoring session, usually two of the producers [Peter Lauritson and Wendy Neuss], listening to the cue as its being rehearsed to picture, and making suggestions as to what should be changed. Sometimes there are no changes, but usually there's some. Then we're mixed down. The music goes to the dubbed stage in an unmixed format; that is, the strings, woodwinds, brass, electronics, and solo instruments are all separate so the mixer can at the producer's request say, "Let's take out all the brass there in that cue" or "Let's just use the strings." They'll make those choices at the dub when they hear what the sound effects are going to be like that it's going with. So, that's sort of



Composer Jay Chattaway (r) with harmonica virtuoso Tommy Morgan, at 20th Century Fox for the recording session of "A Fistful of Datas."

how the style book is written. Nobody came to me and said here's what you can do and what you can't do, we sort of learn by trial and error as to what is acceptable.

LK: So, you don't necessarily emulate what Dennis [McCarthy] does, it just develops into the same thing?

JC: Well, it's... no, Dennis and I don't compare notes and say here's what we do when we're on the Bridge and they're pushing buttons, it's not like that, it's just that I think Dennis' style and my style were from the beginning maybe more compatible than when Dennis and Ron [Jones] were doing the show, when it was instantly noticeable whose score it was. Now, although I think our styles are similar, I think there are differences that you can tell. I have friends that watch the show, and they'll try to guess within the first act whose score it is and they're usually correct.

LK: Do you and Dennis talk a lot?

JC: We do communicate, and talk freely as to what conceptually works for the show. When I began my first full season, Dennis and I had lunch together with our wives. He helped me immensely, he just said, "here's how you do this." He didn't say here are the notes you write, but he said here's how you get through the process of doing the show, because it is a tough mental situation, having your music moved around and changed and dealing with deadlines. He was extremely helpful.

LK: Do you call the same orchestra every show?

JC: Not totally, although my orchestra is pretty much the same instrumentation as Dennis'. We use a large assortment of strings, a small woodwind section, big French horn section—we use

six French horns, which gives it that characteristic sound—sometimes two percussion, sometimes one, sometimes none (percussion's not a big element in the show), and at least one or two electronic musicians. Some of the other musicians have sort of been eliminated. We don't hear a lot harps anymore, unless it's an ultra-emotional show. I don't rely as much on the electronics to do the scoring, I like to keep them to do very special little accents, and maybe reinforce the low end of the orchestra with a big fat synth pad or string pad that helps out.

LK: How many pieces is it?

JC: This year it's down a little bit, maybe 40 to 45, 39 to 45 the general rule. The "Tin Man" score had 48, had a tuba, four percussion, a much bigger string section and three keyboards (I only

used one this year). But that was my first score, so they said "Yeah, give him what he wants." And they did, and it does sound a little bit bigger, just by adding 6 or 7 more people. But the reality is, there's a budget. An interesting thing that's happened this year, they budgeted the show based on last year's music. If you notice, last year's shows had several 8 to 12 minute music shows. So far this year out of 10 shows, 6 of my shows have had over 22 minutes of music. So obviously if you're recording 22 to 26 minutes, you have to spend more time in the studio with an orchestra to get them done. So it's not that we're spotting it any differently, it's just that the shows have required more music. David Grossman, head of music at Paramount, said two thirds of the way through the season, you guys are getting dangerously low on the budget—even a show like *Star Trek* has a budget to stay within. Otherwise we'd end up be doing the show on an accordion or something, the last two episodes. The cliffhanger would be an accordion and a kazoo! But it just so happened, after that I got two lighter shows, and Dennis got a lighter show, and it's just how the shows fall.

LK: Do you talk with the sound designer?

JC: We speak quite regularly. For example, on "Power Play," when all those little light beings were being contained, I asked what the effect was going to be, and he described a little bit what they were going to sound like. So for the music I had some really weird string things, they're sort of going [eeeeee] like that, and these little beings were making a complimentary sound to that, and it blended into a neat whatever-prisoners-from-300-millennia-ago-being-caged-up would sound like. I mean, who knows what that would sound like? That was our approach to it. On "Tin Man,"

they wanted an organic feeling when we went inside of the Tin Man, so that's why I chose the didgeridoo which is a huge Australian instrument. It's like a living, breathing instrument. I thought if you were ever inside of an instrument, what would it sound like? And I thought a didgeridoo or a drum might be the most likely candidates. So the didgeridoo was the one that we chose and it gave this guttural "Gee, I'm inside something that's alive" which combined with the whale sound. It made it a very organic feeling and that's what helped sell the Tin Man concept.

Sometimes it's hard for viewers to determine what is the music and what is sound effects the way things are mixed. Obviously I would love to hear the music as much in the forefront as possible. We get to hear the music in its living stereophonic glory at the scoring stage, with no effects, no dialogue, but that's the last time we'll ever hear it like that. The show is a team effort, and everybody has to help get it done and make it sound as good as it can and be mixed in two days. Some features I've done have had as much music as a *Star Trek* show, and we'd have three or four weeks to mix the feature, and we have two ten hour days to mix the *Star Trek*, which is in many ways more intricate. They mix these shows in surround sound, but when we go to the playbacks of the mixes, we play it back in mono, on small speakers, so we can hear it like 80% of the rest of the country is going to. Once in a while we'll put it on the big stereo surrounds so we can get an ego trip, and then back to the little speakers.

LK: I understand that the sound effects of the show are pretty intensive, so as to deaden much of the music in the mix.

JC: Yeah, there's like a sound effect constantly in the show. Also, if you've noticed, when they cut to space, you go from the interior, where you hear this [ummm] kind of sound, to outside where you hear a [gssshh]. It almost sounds like a gong or a percussion effect, so I've learned that when you go to space, you don't try to nail something really hard, on the cut to the exterior, because it's already being nailed by the sound. So what I do

JC: I was totally new, I watched maybe five episodes of the show. I watched the old show all the time, but as far as this show, they said, "Just do your thing, just do your version of what you think space adventure/fantasy/action show is about." And they gave me a great show as my first show—some of the shows musically are not as demanding, all they are is transitions, but that was a show that had to do lots of different things. It had to do conflict, it had to do emotion, and it had to sell the concept of this thing being organic, being beautiful. And, it had to help the telepathy image between Troi and Tam Elbrun from Tin Man being able to communicate, and the music was communicating. That's where I was using the recorders playing, answering each other thematically, and it was a very thematic show when you analyze it.

LK: What were the producers' reactions to "Tin Man"?

JC: The "Tin Man" review was they liked my fresh concept, but they felt in many ways it was a little bit too bombastic. My rebuttal to that was that I approached it like a feature since that's my background. I think their show looks like a feature, and it should sound like one too, musically. And I felt the music I did was big "vastness of space" kind of stuff that was what the show should have. And they pointed out the areas where it was maybe too big or too thematic.

LK: Like the Romulan theme.

JC: Like my new Romulan theme. I had never really worked in a situation where people took things out of the music before. [Ed's note: There was a very big cue in Tin Man featuring a Romulan theme and the Goldsmith *Star Trek* theme which was edited out of the episode, replaced by a tracked Dennis McCarthy cue.] I would do the music and that would be the music. But when you hear the whole thing mixed as a show it works very well. It works as an entity and I think that's what maybe the detractors of the music on the show don't realize, that it is a particular person's vision as to what they hear the show as sounding like, and you have to fit into that vision to be a part of the team. It's like

Gene Roddenberry was there first, he had his guidelines for his composers; Rick Berman is now overseeing the entire thing, he knows what he wants to hear, and you have to deliver what he wants because he's the one who's asking you to do it and paying you to do the job. In many ways it's hard to be limited but at the same time it stretches the creative juices to say "How can we be as intense as we'd like to be in this scene and still have it fit into the guidelines of what the music can do on this show?" That's where we get into some very internally intricate music. People say "Oh, the music is just sustaining there," but when you listen carefully you'll hear that there's all kind of little string motion, or there's some little bassoon melody way down there somewhere that's doing some neat things. So it's not just like we're holding down a chord on a synthesizer like some of the

TV shows did in the late '80's, that doesn't work on this show either.

Every one of the shows, for the musicologists, has a very subtle theme. In "The Game," there was an addiction theme that went through, that was very subtle, but was a theme that was developed through the sections where they would show more and more people becoming totally addicted to the game, and through the big chase throughout the Enterprise, where the theme was developed into a chase type of a motif. And the episode "Hero Worship," there was definitely a Data/little android boy theme that was developed. The same thing in "Power Play," there were two themes, for the aliens when they were confined and for the aliens when they would enter the bodies of the people in the show.

If a score is just music that's non-thematic, first of all it's very hard to write. To just write 20 minutes of music that's not thematically related to anything is very difficult, especially if all they are just minor little transitions. That's sort of like working with a blank piece of paper. If you have a four minute action-adventure cue, then you can develop different things, and hit different things here and there, and it's more of a thematic featuresque approach to the show. The show I'm doing now ["The First Duty"] has one optional cue of three minutes, which probably won't get used, but otherwise the longest cue in the show is 48 seconds. And it's a transition show. It's a great show but it's not a show that the music is an integral part of, the music does the transitions and that's it. It's a courtroom drama where the drama is there and there's lots of little effects on the screen to help the whole thing, so we didn't play those scenes with music.

It's very, very difficult to come up with different music for similar situations on the screen. There may be three scenes in an episode where it's basically defined as space work. There's nothing really wrong, but the guys are pushing lots of buttons and looking at lots of images on the screen and maybe there's some banter about what's going on, and it needs music. It needs music because there's not much going on, and the dialogue is not story-point dialogue. The music has to get you through that scene from point a to point b, and do it differently each time, and there's probably a couple of those in every episode. After four years, it would be tough to figure out how to do them differently. I feel I'm the new guy, so maybe my versions of the button-pushing sagas are different.

I had started to do thematic things, the action show theme, in three or four episodes. And they would point that out, "Well, this really works well, we like the thematic thing here, but do something different now." I had an ascending passage, like a major second passage, where I would also fragment the *Star Trek* fanfare. And I did it on purpose as a thematic device and after a while they said, "Do something different. We like that, but do something different now." So I did something different. I guess the most different I've been this season has been on "Power Play." That show just impressed me as being a show that needed a lot of filmmatic music and I just did my filmmatic thing. And it worked; with a few minor changes here and there, we got most of the stuff in the show. An interesting point is that the music can't be bigger than the images are. On "Hero Worship," I was requested to try and move the show along a little faster, because some people felt the show needed to be pushed forward, including Patrick Stewart, who I recently met on the set, I had to give him a gamelan lesson for an upcoming show ["The Perfect Mate"].



The cast of *Star Trek: The Next Generation*. The show's dubs are heavy on sound effects, even during commonplace scenes taking place on sets like this, the Bridge, so as to further complicate the job of *Star Trek* composers.

is creep into the exterior, and let the "space gong" establish the beat and then I'll do a little phrase which answers that. That way they don't have to dip the music so you can tell you're in space, because that's what they'll do, they'll feature the sound effect and the music will have to come down.

LK: How was your experience guest scoring third season's "Tin Man"?

lines of what the music can do on this show?" That's where we get into some very internally intricate music. People say "Oh, the music is just sustaining there," but when you listen carefully you'll hear that there's all kind of little string motion, or there's some little bassoon melody way down there somewhere that's doing some neat things. So it's not just like we're holding down a chord on a synthesizer like some of the

What's new with *ST:TNG* & *Deep Space Nine*

LK: Since our last interview, how has the music on *Star Trek* progressed?

JC: There have been some interesting shows that I think I was lucky enough to score. My last show of last season was "The Inner Light" which was one of my favorites. It was a really emotional show, and that's something that can't be done yet with sound effects, so the music played a big part. So far this season there have been a couple of shows which have been interesting musically, such as the Scotty show, "Relics," in which I was actually able to use the old *Star Trek* theme and weave it into some emotional template. One of my more interesting shows was "A Fistful of Datas," which was a combination of western and *Trek*. When the show got into a *Trek* kind of mode the music did the *Trek* thing, and when it was western it was really western, including using bass harmonica, guitar, mandolin, dobro and western percussion instruments. The interesting thing about this show was that they actually wanted it to sound like a western so I played them some examples before going into to score it, to see which direction western-wise they wanted it to go. They chose the way we ended up doing it, which was a little bit on the spaghetti western route. I actually used the authentic harmonica player that played on many of those early westerns, Tommy Morgan. I called him up and said "Well, I'm looking for that sound they used on this Clint Eastwood movie," and he was like "Oh yeah, that was me playing on that." So I guess we got the right guy!

LK: Have there been any personnel changes as far as the producers go to allow for any more interesting music?

JC: I don't want to say changes, but maybe for me since that western score I've been a little bit more experimental and some of the things I've done have made it into the shows. The western show was followed by a two-parter, *Chain of Command*, in which Patrick Stewart gets imprisoned. A lot of the first part took place in a cave, and I was able to use things that normally, like a year ago, would not have been accepted. That was like contrabass pan flute, my djiridoo, and a little more percussive sounds (like the big act-out at the end of part one) that were a departure from where things have gone before. I don't want to say there's an easier attitude regarding music, but it's becoming a little freer on that show.

LK: And for *Deep Space Nine*, are there any different directions they want to music to go in there?

JC: We were always going to have meetings in front and talk about musical direction and they never really happened. I sent in my *Space Age* CD. I wanted them to hear that and react, if maybe that was a direction to consider, with electronics and more of a contemporary mode. The tendency seemed to be to want big, broad orchestral music and the only instructions to me were to make it a little different from *Star Trek* and to use the theme from *Deep Space Nine*. For the first episode I scored, which is actually the second episode to run, the theme hadn't been written yet, so that one is pretty much devoid of Dennis' theme. But the first hour-long episode does have an action sequence where I paraphrase the theme quite a bit.

An interesting thing which that brought about is that now when I'm doing a *Trek*, I've tried to incorporate some of *The Next Generation* theme or the Alexander Courage theme so there's some delineation as to which show is which. I think between Dennis and I we've talked about musical direction on the new show and we both decided it should be a little stranger, a little denser, definitely more active than on *Star Trek*. I think it's going to be an evolving process. I don't think it'll be like "This is *Deep Space Nine* and this is *Star Trek*," but there will be subtle differences. But I'd say the shows I've written so far have been much more complex musically, much more active, with much more internal motion; especially the last one, which has a big action sequence which takes place in the wormhole. I saw the dub of the pilot and I realized that in order to get any music through the mix in the wormhole, it had to be very punchy and brass-oriented. For the score that I did last week we beefed up the brass considerably and hopefully it'll be very prevalent in the mix because it's a very accented, much more active approach to the music, trying to get it through the wormhole explosions.

LK: And the feedback from the producers on the more active style?

JC: ...Was very positive. It's the kind of music that when I first came onto the show I wrote, in my "Tin Man" score—lots of heroic, fanfarish trumpets, horns, and trombones—which since then had gone away. This was sort of an experiment to see what the direction might be and it was very favorably received and actually boosted in many places in the overall mix level. So I'm hoping that's the direction we can continue to move in.

LK: The fans will get to hear Dennis' pilot score when it comes out on *GNP/Crescendo*, as it was pretty much mutilated by the dub. Have your dubs been getting better?

JC: I think so. The actual pilot dub I heard played in a big screening room, with big speakers, and the effects were truly huge. Perhaps the intent on that first show was to establish the wormhole and the fact that it's going to be another sound-intensive show. But then on the next show to dub, which was the opening show of the series, one of the things I did a little differently was that rather than compete with the big effects—every time a ship goes in or out of the wormhole there's an explosion as if they broke the sound barrier or something—I let the effects people do that, and then I reacted to that musically which makes it a little easier to dub. That way you get the huge explosion and then a kind of fanfare, brass reaction to that. That worked out real well. I think also on the first couple of shows everybody is trying to seek what the balance is going to be and what the effects are going to be. It's kind of interesting to be on the ground floor of a new series. When I joined *Star Trek* it was already a hit and they had everything in place as to how everything would be, and this is like, let's see what we'd like it to be, and they'll tell us what to do differently. And so far it's been very favorable. I tried some different ethnic things in the second episode, there's a holographic massage parlor scene, and I used very contemplative, Indian like sitar which seemed to go down pretty well. So I think there is going to be a little more freedom to explore new sounds in this new series.

LK: How is the scheduling of episodes going to work out, with you and Dennis having twice as many shows to score? I understand that Don Davis has scored a *Star Trek*, and John Debney will score a *Deep Space Nine*.

JC: I'm not sure how many other outside writers will be brought in. Dennis and I have both picked up additional episodes because when the schedule was set up, no one knew such things as when a two part episode would occur. I actually have two two-part episodes this season, as well as the *Star Trek: The Next Generation* cliffhanger. That'll be like three two-part episodes, and that basically takes me away from *Deep Space Nine* for an episode every time so I can do the second half of the *Star Trek* episode. When they initially set up the schedule, we were alternating on a rotational basis just the two of us, and now I think I have a few more *Star Treks* and Dennis a few more *Deep Space Nines* at this point.

LK: Have you recorded at Paramount's new recording studio yet?

JC: Yes, I did the first of the new DS9 scores there on January 4th. It was neat because it was a much livelier kind of room than Fox, and it favored the brass considerably. Usually at Fox the score is much warmer and the strings get more emphasis. This score is more kind of in-your-face brass. So it definitely has a different feeling. They're still working some of the bugs out of the room, but that's where we're going to record a majority of the scores the remainder of this season.

LK: A lot of Goldsmith fans are wondering why he didn't do the theme after it was announced that he would (well, I guess that was my fault). Do you have any insight as to what happened?

JC: All I was told was that Jerry had a conflict with a motion picture that prevented him from scoring the title. That's the official word I received, and since Dennis was scoring the pilot, and this was only about 10 days before the pilot was going to be scored, they said on the same date of the pilot score Dennis is going to do the theme and the bumpers. Usually, they hire a separate orchestra, a bigger orchestra and a bigger session and all that, but this time they fattened it up just a little bit and they didn't do a separate session. They immediately sent me a tape and asked me to use it in the score I was working on in the same time.

LK: The theme seems more functional than the Goldsmith theme, which is quite long and I guess hard to use without covering an entire scene.

JC: This theme is very motivic, and I used it quite a bit in my action score. It also works well as an emotional kind of thing, which is one of the things we want to get into the early shows, to establish a warmer relationship between Sisko and his son. It helps too since I think for these early episodes there are quite a few *Star Trek* and *Deep Space Nine* episodes airing, that perhaps if people hear the theme they'll know in an instant what they're listening to. In the past, we haven't really used that much of the theme, it was sort of let's not do that thematic kind of thing, and I think that's changing a bit now. So in a way it makes it a lot easier to write, as writing a score with no themes is very difficult, whereas here if something is thematic there's some musical germ to start with.

What's on the screen dictates where the music will come from. It doesn't come out of a drawer and we don't just stick it on there, we're inspired by something to write some kind of a theme or to write some music that does help the show. And if it's a show that's just a whole bunch of transi-

tions, it's much more difficult. I've probably spent more time writing this show of seven and a half to ten minutes of music than I did on "Power Play" which has 26, because I thought in-depth how to do a four second transition and have it be truly unique. It's not easy. I think the shortest

cue I've done for a feature is maybe 30 seconds, unless it was a sting or something like that. But in television, sometimes, if you look at sitcoms, 4 seconds might be a long bumper, a big deal. But I had never written a four second cue before I did this. And I'd talk to Dennis and say "How

do you do that?" Well, you find something that works, that's subtle, makes the changes, and makes 'em happy. The biggest challenge for me is writing the short little transitions that really make a transition.

LK: Do you have some episodes that you'll see, and still wish you could do all the thematic stuff?

JC: Sometimes. I prefer to do more of a thematic approach, because that's what I think writing music is about. It's writing *melodies*. That's what my strength musically is, being melodic, writing tunes. And this is not a show where writing the tune is the job description. But out of 16 shows now, I would say at least ten of them have a thematic concept that's repeated within the show, including "Darmok," which had a nice melody for the ancient ritual thing which was reprised again at the end. I think that adds a lot of depth to the show, as does a particular effect. On "Tin Man," we used the whales, which became a signature, so we used the signature as the last final act out—as the ship is flying off into another space place, we hear the little whale sound. So I try to incorporate as much thematic material as I can without upsetting anybody's particular problems.

LK: Do the producers only let you know if a cue is good by omission, where they only say something if they don't like it?

JC: Oh, they'll definitely say something if they don't like it! I mean, there's no problem there. I've had people say things like "That doesn't play for me. Change it." Which means they don't like the concept at all that I was approaching. And so with forty people sitting in your orchestra, you look down at your score paper, and you dictate changes, either out of your head, or maybe if it's too complicated, go over to the piano for a couple minutes and write something down. But then you just say "Violins, you do this, cellos you do this, and you guys do this, and you try this, and you do this," and you play it for them: "Oh, yeah, that's better, I like that." That's where the pressure, that's where the gray hair came in.

For a lot of the effects that we write for, the optical effects aren't in. We'll get a blue screen and it'll say "Enterprise orbits Earth." It'll be there for eight seconds or something. Or "Romulan Ship Decloaks and Fires Phasers at Enterprise." And that's just written there in script on a blue screen, you don't see it, you know when it happens, or whatever. So you have to write stuff that you can move after you finally get the timings. And sometimes the timings come in a day before we score, or sometimes they don't come in at all until after we've scored, so those sequences we'll do several different ways. In the show I just did ["The Outcast"], a shuttle blows up—so does it blow up on beat 1, 2, 3, or 4? We recorded the cue in such a way that you could have the music hit and then have the shuttle blow up, or you could have the music make a change as the shuttle blows up, or since you don't know when the shuttle blows up, let's put in four different ways to do it, so when they edit it all together, when they get the actual shuttle blowing up, they can choose the piece of music that will work. And if you put it on every beat and you record it four times, you're bound to hit it someplace. But as it turned out we went with the version that just hits a chord when it goes to space, and the shuttle blows up, and the music reacts to it. That was the safe way of doing it. But for almost all the battle sequences you don't see that when you're writing. You write it in your head, as you sort of know what a decloak looks like, and what phasers look like.

LK: Ron Jones mentioned that what they did with him was, when they didn't like a cue, they'd say "Too much Ron Jones." Do they ever say "Too much Jay Chattaway"?

JC: Oh. No, I haven't got that yet. Then again, Ron was there for four years. But maybe that's what they were hinting at halfway through the season when they were saying "We like the thematic concept but do something different." They want it to be truly *their* show. They have a concept that the music has to be unique to the show, and they don't want the music to stick out. If the music sticks out, it's not part of the *Star Trek* show, it's then Ron Jones or Dennis McCarthy or Jay Chattaway, it's not *Star Trek*. They want it to be *Star Trek*, and therefore the music is an amalgamation... you don't hear a lot of solo instruments on the show, they're hard to sell. On "In Theory" there was some solo passages which were special because we devised a sound that was a soloistic sound that came out of that solo wind instruments. That was an instance where the solo concept worked. I have some plans for this upcoming episode where I'm using solo trumpet, for the courtroom drama.

LK: Fired.

JC: [laughs] But I've backed it up with something else in case it doesn't work. For the cues that I write with my own feeling that I think are the right approach but have something that might be questionable, I'll write an alternate, just so I don't have to write one on the stage.

LK: While the clock's ticking.

JC: And I think they appreciate having alternates. Not just from a musical standpoint, but as they're working with me one day on the music, Wendy is working with the actors doing all the looped lines, the ADR as it's called, and then they're working with the sound effects people, so nobody knows until the first day of the mix, where everything comes in and gets laid down at once, what it's all going to sound like together. And that's why an alternate may start one place, because they'll add lines. The tapes that we have to work with won't have all the dialogue. They'll add stuff and take stuff out, change whole things. For the last segment of "Power Play," they ADR'd the entire segment. In the version I had, they were whispering, they were very soft. And after they heard what the sound design was going to be with, the actors came back in and they emoted their lines with much more energy and enthusiasm. That's why I took the approach with the music that I did, the music was bigger and broader so you could hear the lines and hear the whirring little beasts that were contained and that sort of stuff. You figure you've got 300 light bodies whirling around, you've got a containment field, you've got 6 people talking and at the same time, and you've got a symphony orchestra... It's a lot of stuff going on, with the ship's air conditioner, too. So it's a team effort and it has to be, I think you

have to be a team player to do the show. It would be very funny to see other composers step into this show and see what would happen. Everybody says "I would love to do *Star Trek*," but it's not as easy as one might think.

LK: Well, the first one [Tin Man] probably was but then they tell you...

JC: The first one was so easy, it was great! It was so much fun. I can't say they've gotten harder ever since... my fear was that once I was a regular guy on the show, not a guest, that I would get more musically persecuted but it didn't work like that. We just got a better and better understanding of the direction of the music they wanted to go in. And I think we have that understanding pretty well now. I'll still slip a few things in, and if they don't like it they'll take it out, it's as simple as that. It's like if you were writing for whatever magazine, and they didn't like the work "red" you wouldn't use the word red after your first article, unless you wanted to work elsewhere. I'm sure people think it's just a

magical thing that we go off into our little world and muse about the music, but it's like you get the tapes, and you get the timing notes, and you have to go into your little room and write so many minutes of music a day. Or else the next day you've got twice as much stuff to do, and it would be very embarrassing not to have it, you know, finished. If you get some kind of a mental block, and you're in the middle of a real serious show, it's really tough. I go for walks, I never write two cues back to back that are about the same subject matter. Like if there's two transition cues in the same act, and they're the same kind of thing going on, I'll skip around, I'll do something from act five, come in and do something different, or go for a walk. Otherwise, your brain works in patterns and it would be most embarrassing if you wrote the same cue twice in the same show, not knowing, and you come to the recording session having actually, physically written the same thing twice. But it's very possible. The images reflect what you think, and if you think "Oh yeah, that's guys pushing buttons" and you write a chord... Dennis is much more prolific and can write a lot faster than I do, but

my guideline is about three minutes a day, and I do almost all my own orchestrations on the show. So that means you write it once, you sketch it, then you write it again for the whole orchestra, so that takes a lot of time.

But still, with the exception of the new George Lucas series, which recorded only one episode here in the United States, *Star Trek* spends more money per episode than any other television show. And I think they get their money's worth. It's big sounding stuff, and it's special. People will say "Why isn't the music bigger" or whatever, but it's not that way because that's not what they want, they want it to be *Star Trek*. And right now *Star Trek* is the kind of music that they're getting, and if they weren't getting it, someone else would come in and give them what *Star Trek* music is. It's the same with the sound; I'm sure the sound designer came in with some amazing sound for phasers or something, and they said, no the *Star Trek* phasers should be more like this. They're very accurate and they know exactly what they want, and the show is very successful.

Star Trek scores:

JAY CHATTAWAY

Season/Production #/Title

The Next Generation:

- 3 168 Tin Man
- 4 179 Remember Me
- 197 The Host
- 199 In Theory
- 5 202 Darmok
- 204 Silicon Avatar
- 206 The Game
- 208 A Matter of Time
- 211 Hero Worship
- 213 The Masterpiece Society
- 215 Power Play
- 217 The Outcast
- 219 The First Duty
- 221 The Perfect Mate
- 223 I, Borg
- 225 The Inner Light
- 6 228 Realm of Fear
- 230 Relics
- 232 True Q
- 234 A Fistful of Datas
- 236, 7 Chain of Command I & II
- 239 Aquiel
- 242, 3 Birthright I & II
- 244 Starship Mine

Deep Space Nine:

- 1 403 A Man Alone
- 404 Past Prologue
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An Interview with

Maurice Jarre

by PAUL ANDREW MacLEAN

Maurice Jarre obviously needs little introduction. As one of the most well-known and versatile of composers to have written for films, Jarre has been among the elite of his profession for over thirty years.

One would be hard-pressed to find a score which would stylistically typify his work. Devising original and visionary ways to approach films dramatically has been a consistent factor in his success. Jarre constantly strives for new and different sound combinations in his work, often augmenting the orchestra with exotic ethnic instruments (such as the *Fujara*, *Darbuka*, *Shakuhachi* and *Digeridoo*), or unusual electronic instruments (such as the *Ondes Martenot*, *Cithare* or the more modern *EVI*).

Jarre's work with purely electronic scores has also been noteworthy. His innovative method of recording the various parts "live" by an ensemble of players, rather than the archaic method of having one player lay down a succession of tracks one at a time (which is still used by many other composers), has lent his electronic work a unique sound and spontaneity of performance often missing from most synthesizer music.

The careers of both Maurice Jarre and director David Lean took a great step forward when the two first joined forces on what is perhaps the greatest film ever made, *Lawrence of Arabia*. The symbiosis of their work together resulted in perhaps the most artistically fruitful director/composer collaboration of all time. Jarre's music invested all of David Lean's subsequent films with an added dimension of introspective depth, demonstrating that Jarre was perhaps the only composer to have had a really true sense of Lean's artistic soul.

The collaboration of these two great artists has been commemorated by Milan's new release of a first-of-its-kind item—a film music concert video entitled "*Lean by Jarre*." As much as this production is a celebration of the Lean/Jarre collaboration, the release of this video is also a major breakthrough as a reflection of the growing interest in film music with the public at large.

The following interview took place on January 17, 1993. Interviewing Maurice Jarre is an enjoyable endeavor. His manner is friendly, jovial, with little hint of jadedness or bitterness, despite a long career in a business infamous for backstabbers and self-seeking businessmen. Mr. Jarre's opinions on films and music are insightful, articulate, and quite educational. I would like to express my thanks to Maurice Jarre for so generously consenting to be interviewed, and sharing his views on film music.

Paul Andrew MacLean: It is very welcome to see the release of your new concert video, *Lean by Jarre*. How did this project come about?

Maurice Jarre: When David Lean died last year, I wanted to do a concert of my music for his films, because I felt I owed him at least some kind of tribute. I had made special suites from *Lawrence of Arabia*, *Doctor Zhivago*, *Ryan's Daughter* and *A Passage to India*, each about ten minutes in length, and I planned to do the concert in the Barbican Hall in London with the Royal Philharmonic Orchestra. At the last minute, a record/video company expressed interest in recording the concert for video. Unfortunately, everything had to be done very quickly. I had

only one rehearsal for the orchestra, and we had no rehearsal at all for the cameras, of which there were seven in all. So it was really a miracle it all came together so well. The director, Larry Johnson, is a friend of mine (he was also involved with the film *Woodstock*) and he did a really good job.

In addition to the film suites, I also included two other little special pieces for the concert. One was called "Remembrance," and was written as a kind of overture for the concert. The other was a piece I had written especially for David Lean's wedding, entitled "Offering." I wrote this piece in California and recorded it with a studio orchestra, and I gave it to him as a wedding gift when he married Lady Lean in the south of France, and he was very touched. I also included as part of the program a sequence from *A Passage to India*, where I demonstrated in concert how we record music for a film, by projecting the scene with the streamers which are used to synchronize music and picture.

This concert video called *Lean by Jarre* is about 57 minutes, and I hope this tribute to David Lean will be successful. I also hope that people who know the great films of David Lean will enjoy it, and those people who haven't had a chance to see his films will want to see them, because I included some clips from the films on the disc—not to tell the story of the films, but to remind people of the great scenes David Lean created for *Zhivago*, *Lawrence*, and *Passage to India*. It is a work intended to be a real tribute to David Lean. It took me and Larry Johnson about one year to edit the video, and it was really a work of love, more than an attempt at creating something with commercial success in mind. A CD has also been released of the program, so we've had a totally live concert, a video, and now a CD.

PAM: As MGM destroyed the original *Doctor Zhivago* score, how did you go about reconstructing it for the concert suite?

MJ: Fortunately, I kept a copy of my sketches for the score. During that time the studios were always insisting they keep all the scores, but I refused categorically to surrender my originals, and that was ultimately very smart. If I had complied with their wishes, my score for *Doctor Zhivago* would have been totally destroyed. The *Doctor Zhivago* suite I did was re-arranged and re-orchestrated for the purpose of the concert.

One thing which it might be interesting to note, is that the *Lawrence of Arabia* suite I arranged a little over a year ago, was performed in concert last year by symphonic orchestras like the Pittsburgh Symphony and the Chicago Symphony—really classical orchestras—more than one hundred times in the United States. So you see there is a very interesting thing now happening. There is a public who go to listen to suites from films in classical concerts, and they know good music. This is very encouraging for film composers—serious film composers. I'm not talking about people who just write a melody and have other people arrange and orchestrate.

PAM: Generally, what kind of adaptation do you feel is required to make film music work in a concert setting?



Maurice Jarre and David Lean

MJ: When you write music for a film, you often have to write little sequences of maybe two or three minutes, and you can't play these little things in concert without re-working them so that they make some kind of structural sense and play with cohesion like a piece written for a concert. That is the main difference. You can't just put ten cues next to each other. You have to write "bridges" and re-arrange the music so it can flow, and play with smooth succession rather than abrupt transitions.

PAM: Your two most well-known and lengthy collaborations with directors have been with David Lean and Peter Weir. How do you compare and contrast the approach to film music of these two directors?

MJ: They have a totally different approach. David Lean loved music very much, but he never really had the expertise to make musical references to masterpieces of the past. For instance, Visconti had really tremendous musical culture. When I did the music for *The Damned*, Visconti told me "You have to think about the second movement of the Third Symphony by Mahler." It is the same way with Peter Weir. Peter Weir is extremely cultured musically. He can talk about new wave music, electronic music, opera, classical music, songs, avant garde music, etc. He has an extremely large spectrum of musical expertise. When David worked with me he used images, and he described different moods to tell me what kind of music he wanted, but he never really used musical references. For instance, in *A Passage to India*, for the sequence where Adela (Judy Davis) wanders into the ruins of the Hindu temple and discovers the erotic figures carved in stone, he said the music should express a very sensual quality, almost sexual, because this girl was educated in Victorian England, which was very repressed sexually. The music had to communicate to the audience how this girl was troubled by these very sensual and erotic figures she saw in this temple. "Unfortunately," he said, "I can not show that. Only music can express what is happening inside her, and that she feels something very disturbing."

Likewise, for the ending of *Dead Poets Society*, Peter Weir said "Maurice, you have to save my tail, because without the music there will be no ending." You see, when Robin Williams leaves, what we see is defeat, because he has been fired by the school and has to leave, but the music expresses that it is ultimately a victory, because all those boys have learned something from him which is a permanent part of them.

PAM: I find that your scores for Peter Weir have been primarily electronic. Does he prefer that kind of sound for his films?

MJ: Peter gave me the chance with *The Year of Living Dangerously* to demonstrate that I could do an electronic score. Composers get easily classified. Studios think that if you write a big orchestral score, you cannot write for a smaller ensemble like three or four instruments or for electronics. Fortunately, Peter Weir gave me this chance in *Year of Living Dangerously* to show I can also write an electronic score, because I studied electronic music a long time ago. Also, in the beginning, Peter preferred an electronic score, because he had a tendency to want more control, and with an electronic score, things can be changed very easily. With a big orchestral score, when you have 90 people in the studio, making changes is very difficult. Peter and I have worked together four times now, and he has become more confident regarding the orchestra, and for the next film I am going to do with him, he wants an orchestral score.

But it also depends on the film. The reason we used electronic music for *Witness*, was because we wanted to have a somewhat "cold" mood, which really fit with the culture of the Amish people. Besides that, the Amish people do not have musical instruments in their religion, because they believe instrumental music is associated with the devil. So when they pray, they only sing; they never use instruments. So I thought if we used an orchestra or acoustic music in *Witness*, it might be somewhat antagonistic toward the belief of the Amish people. Any kind of acoustic instrument would be against the feeling I wanted to evoke for the film. Peter agreed completely, and I never used one single acoustic instrument on *Witness*, including the bar raising sequence.

PAM: In addition to Weir's films, you have written many other electronic scores over the last several years, like *No Way Out*, *Apology*, and *Fatal Attraction*. How do you determine if a film requires an electronic score?

MJ: When you first see a film, you begin to realize what you can do with is musically. Sometimes an orchestral score can be too much for the film. Also, my main preoccupation when working on a film is something I learned from David Lean. He said "The music should never be obtrusive, especially when it first comes into the film, or when it exits." In other words, he always insisted that the music should really creep into the scene, and that the audience should not be consciously aware of the real entrance or exit of the music. Sometimes it is easier to do this with electronics, because they allow you more control over dynamics than an orchestra. With an acoustic instrument there is a limit when you want something *pianissimo*, because if you're using a brass instrument, there is a limit to how unobtrusively it can make an entrance. But electronics can creep in from absolutely no sound at all.

Also, the director's wishes must be taken into account. One discusses with the director what the music should express or reflect in the film, and sometimes electronics come naturally to a film. But it is always an agreement between the composer and director.

PAM: Most electronic scores are recorded with one person performing all the parts, recording

one track at a time, but your method is to record with several musicians playing it all "live."

MJ: Exactly.

PAM: What are the advantages of this method?

MJ: The reason I use an ensemble of musicians is that I think electronic music should be treated like chamber music. In other words, having only one or two musicians playing all the parts is not enough. This probably goes with my musical education which is from a classical background. The most difficult form of music to write is for a quartet. When you have to write for four instruments, you have to try to utilize the best of each instrument. You have two violins, one viola and cello, and it is a pure form of music, probably the most pure. With electronic music I use this knowledge of chamber music, and because each

player has so many sounds in his mind, you can really have it play like a small orchestra. That's what is interesting for me, it's not just to get a multiplication of tracks. This may sound pretentious, but you can achieve a better score if you think *orchestral*, even with electronic instruments, instead of creating electronic music by layering separate tracks and adding more and more and more. *Witness* was recorded "live," except for a Yamaha organ which was

technically too difficult to record together with the instruments, so the organ was overdubbed to make sure the balance was correct.

PAM: Do you see this method catching on with other composers?

MJ: I don't know. It's very personal. Maybe overdubbed scores with just one player can sometimes be successful, but to tell you the truth I really doubt it because it's a matter of musical concept. If you think about writing for a small ensemble, it's a different concept than if you think about one instrument and then doubling and doubling more and more tracks. To me that is really boring and it's not very musical.

Electronic music was used in television in the beginning, because they thought they could get a big sound with just one person. Producers were very happy with just one musician to pay as opposed to fifty or sixty players. After *Witness* people said "Oh Maurice did it electronically because they didn't have enough money for the score." Actually, the score for *Witness* was more expensive than if we had a normal orchestral session, because it was technically much more complicated. I did do a transcription for orchestral of the barn raising sequences from *Witness* for concert performance, and for concert it is fine—but the decision to do the film electronically was not based on financial considerations and if I had to do it again today, I would still do an electronic score for *Witness*.

Also, when I do an orchestral session for a full day, I am much less tired at the end of the day than I am after doing an electronic session for a full day. At the end of one of these electronic sessions I am absolutely exhausted, because with five or six electronic players, you have to explain exactly what you want (which is why I always work with basically the same players). The difficulty with recording electronic music is how to impart to the players what kind of sounds and timbres you are hearing in your head. So I use verbal references, much in the same way David Lean used them with me. I might say "I want a very pure, high-pitched sound," and then I say to the second player "I want a very strange bass

sound, almost like a combination of an Australian didgeridoo with a little delay," etc. With an orchestral session, you establish your orchestration beforehand, and everything is on the paper, so it is just a matter of conducting and matching the score to picture.

PAM: You have mixed synthesizers with orchestra in many scores. Do you think synthesizers will eventually become a new section of the orchestra?

MJ: I think so. When I did *Lawrence of Arabia*, I used an Ondes Martenot, which was basically the ancestor of the synthesizer. I think the more sophisticated and interesting the synthesizer becomes, we will be able to use it more with an orchestra. But, I will tell you, there will be no way, even in the future, that an electronic instrument will ever replace a beautiful string section and a full orchestra. Sometimes I am asked to imitate the sound of an orchestra, and the most difficult sound to imitate is that of the violins. Violins never sound really satisfactory when imitated by electronics. Actually it sounds horrible, so I don't think there is any chance that electronics will ever really sound like an orchestra. Of course you can sample the sound of an orchestra, but that is a trick. When I talk about pure electronic sound, I'm not talking about sampled sounds.

PAM: Having done much electronic work, have you ever desired to collaborate with your son, Jean Michel, on a film score or other musical endeavor?

MJ: (laughs) Well no, because he does his thing, and I do my thing. To me it's like asking, "Why don't you collaborate with John Williams for an orchestral score, or with Kataro for an electronic score?" Besides that, Jean Michel is just not that interested in doing films. He prefers to do his own thing, which is more a combination of sound and lights and laser beams and fireworks. This question has been brought up before, and we laugh about it together, because like the saying goes, "Too many cooks in the kitchen does not make a nice broth." It would probably be a disaster!

PAM: Jacob's Ladder was largely electronic, but also used voices and ethnic instruments, with occasional use of strings, the effect of which was quite hypnotic and surreal. How did you arrive at this ensemble?

MJ: I am very happy to hear you say that, as it is one of my favorite scores, and I enjoyed working on this film very much. First of all the subject was very fascinating, but unfortunately the picture was not successful—I think it was too much to ask of the audience. They are a little bit lazy sometimes. They want something really black and something really white, but when it is "gray," it requires that the imagination be a little bit more aware. But still the subject was very interesting, trying to understand what was happening in the mind of the protagonist. For the music I tried to imagine a kind of distorted sound. Instead of being distorted in a matter-of-fact sense, I tried to use an interesting mixture of sounds. I've always liked, even with more classical films, like John Huston's *The Man Who Would Be King*, to use ethnic instruments. Not necessarily in the context of using Indian instruments just because we are in India, or Russian instruments because we are in Russia, but to mix ethnic instruments from different cultures. When I was confronted with the problem of *Jacob's Ladder*, I was very interested in using the sound of Bulgarian voices, not because it was a Bulgarian score, but to add a kind of strange sound of voices. I also used Japanese instruments



like the shakuhachi, an Indian instrument called the double violin, and a very high-pitched voice, and another vocalist who was a really fantastic singer, and I asked him to have a kind of "detuned" sound to his voice. The rest was really a matter of doing the right sounds for the right sequence. It was very, very interesting to mix this whole combination, and I must say it was one of my favorite experiences working on a film.

PAM: *Mad Max Beyond Thunderdome is one of your most interesting scores, particularly in terms of its exotic and expansive instrumentation. How did you approach this film?*

MJ: The director, George Miller left me totally free in this film, and said "you just do what you want." In the beginning we were supposed to record in Australia, and I was not very happy. First of all because there wasn't really a good studio for a large orchestra there, and I knew that I was going to use a lot of different instruments. Also, it was funny, because in Australia, the best string sections are in Sydney, but the brass are better in Melbourne. So I said "We have to bring the strings and the brass to meet somewhere between Melbourne and Sydney, this is ridiculous!" So there was a big problem trying to coordinate recording the music there. Finally, George decided to record in London, so I was very happy since I would be able to use all the instruments that I wanted to use, because I know a lot of different ethnic instrumentalists in London.

You see, when you have a subject like *Mad Max*, which is pure imagination, you have to use most of your musical imagination to translate and create a different sound, instead of a more classical score. So I was totally free and I had a lot of fun with George Miller, and he was very happy with all the things we did together.

PAM: *Is there any chance a more complete recording of Mad Max Beyond Thunderdome might come out, as there was quite a lot of music left off the original LP, and of course no one has ever heard your main and end titles for that film.*

MJ: We were confronted with commercial stupidity, which determined that since Tina Turner had appeared in the film, she should record a song which has nothing to do with the film, in order to make a hit record. However, they also wanted to pay the re-use fee of the orchestra, so they told me to do a record with only the music, and they would release a separate record with the Turner songs. So I mixed a demo record of the score only, but it was ultimately decided that they would make more money by putting the songs with a little bit of the score on one album.

One of these days, I want to make a full record of the score, because there was plenty of music, and I think it was an interesting combination of sounds. Unfortunately, I was not totally satisfied with the recording, because the studio was too small for this kind of orchestra. But it was not bad, and I hope that one day we can release a full score album.

PAM: *You recorded at CTS Studios, didn't you?*

MJ: Right. You see, we had a good engineer, but the CTS Studio is a little too small for this kind of sound. It was not a huge orchestra, but it is always better to have a bigger studio, because sometimes with music like *Mad Max*, which is very percussive, it needs a little more air. It should not be so compressed, and shouldn't have a microphone on every instrument. My concept of music is that it should sound like it was recorded in a concert hall. For instance the soundtrack of *Lawrence of Arabia* was recorded in 1962 with only three mikes, but we had the one-hundred-piece London Philharmonic Orchestra, and we recorded it at Shepperton on a

soundstage, not in a studio. If you listen to the soundtrack now, it doesn't sound at all bad considering it was recorded on three mikes, because the acoustics of the soundstage make it sound like a recording of an orchestra in concert. Unfortunately after that, there arose a practice of putting one mike on every instrument, which consequently made for tremendous work to mix everything. We had a little bit more control over the mix, but it didn't sound very natural. Conversely, I did a recording called "Jarre at Abbey Road," with an orchestra in Abbey Road, which is a large studio, sounds more like it would in a concert, not like something mixed-down from fifty mikes.

PAM: *I find it interesting to compare your two James Clavell scores, Shogun and Tai-Pan. While both are highly evocative of Asia, Shogun emphasizes ethnic instrumentation, while Tai-Pan is predominantly orchestral with electronics. How do you compare and contrast your work on these two films?*

MJ: Well, *Shogun* was made for television, and *Tai-Pan* was a very bad picture! (laughs) I was not really satisfied from a musical point of view, because *Tai-Pan* was again not well-recorded. It was a good orchestra, but the sound was not good.

The approach to each film was different—*Shogun* was much more of a period piece than *Tai-Pan*. I could use more ethnic instruments in *Shogun*, because it was set in the past. *Tai-Pan* was almost contemporary by comparison, so I wanted to make *Tai-Pan* less ethnic and just musically tell the story. *Shogun* was very interesting for me to do, as I had learned Japanese music and Chinese music in the Paris Conservatoire a long time ago. Unfortunately in the record, you cannot discern all the interesting subtleties of orchestration with all the Japanese instruments. I found some very, very good Japanese instruments and players here in Los Angeles. However, at the time there was a musicians' strike, and I remember at the last session we had to really rush things because at twelve o'clock that night the musicians' strike started. We had to finish no matter what, because there would be no musicians for two months! It was really horrible pressure.

Tai-Pan was in a way a bit more sentimental, I had to follow the film, and I could not use too much ethnic instrumentation, because it would have been totally wrong to use real Chinese music.

PAM: *You made very interesting use of Yiddish Klezmer music in Enemies: A Love Story. Did you undertake a great deal of research for this score?*

MJ: Yes. Paul Mazursky and I had a lot of discussion about it. When I was a student at the Paris Conservatoire, I had the wonderful opportunity to work with different teachers who taught me a lot of different musical culture. I had always been very interested in one day doing a score based on Jewish music, so *Enemies: A Love Story* was a great opportunity to do that. I knew a little bit about Klezmer music, but I also did some special research for this picture. I found a great clarinet player, Giora Feidman, who was fabulous. I have never heard any clarinetist play so beautifully and so subtly.

It was a small film, and I think it should have been much more successful, because Paul Mazursky did a fabulous job. The three actresses were fabulous, especially Anjelica Huston. But when you have a small picture, you haven't any chance for even an Oscar nomination, because Oscar nominations are basically for big films.

PAM: *Some of your scores, like Enemies: A Love Story, Moon Over Parador, or The Man Who Would Be King have a strong ethnic sound, yet Ryan's Daughter and The Mosquito Coast, despite their exotic settings, have little in the way of ethnic music. When do you feel it is appropriate to invest a film with an ethnic sound?*

MJ: Well, much of it depends on the director. On *Ryan's Daughter*, the first thing I remember David Lean saying was "Please Maurice, don't use any Irish music. I hate it!" Now, with John Huston on *The Man Who Would Be King*, the location is Kafiristan, for which I used a combination of Afghan and Indian music. I asked John what he would think if I used some Indian instruments and some interesting sounds. For instance there's a famous Indian instrument called a Sarangi, which is like a small cello, and is a kind of a "crying" instrument. When I played the sound of this instrument for John, he was enthusiastic and said "Yes, you should use that."

We had a famous Sarangi player come in from India for the session in London. I also used some other Indian instruments. I also got some Indian musicians from the United States, and from London. There were a total of six Indian instrumentalists in all. However, they did not read Western notation for these instruments, so I had to write for them in a special Indian notation, which I had learned when I studied Indian music at the Paris Conservatoire.

I of course intended to mix the Indian instruments with the orchestra for the score. So when the London Symphony Orchestra players arrived at the studio, they saw these six musicians, all in white, on a little podium with incense burning all around them. I saw the look on the Symphony players' faces, and they were thinking "My God, we're going to be here for a whole month!" But after two rehearsals, we started to do a take, and the Symphony players were absolutely stupefied! Everything was going well, and the Indian players were following their own notation, and everything was together. We finished that score in six sessions, like a normal score, and at the end of the recording, the whole orchestra gave a standing ovation to the Indian musicians.

To come back to your original question, one discusses it with the director, and if he gives you freedom, it's much more interesting. By the way, as with *Ryan's Daughter*, the first thing David Lean said to me on *A Passage to India* was "Please Maurice, don't use any Indian music. I hate it!" It's funny, because David Lean never really liked specific ethnic music when it was too obvious. So I had to do subtle things with the orchestration, to be sure the ethnic instruments did not overtly stand out. The only time David agreed with me regarding ethnic music was the use of balalaikas in *Doctor Zhivago*. I speak Russian, so I went to a Russian Orthodox church service in Los Angeles, and I interviewed some people at the end of the mass, asking if anyone knew where I could find balalaika players. One man told me he could get twenty, maybe twenty-five, which was terrific, except that they didn't read music. So I had to teach them individually to memorize about sixteen bars, and I adjusted the orchestration around their ability because they could only memorize those sixteen bars.

PAM: *I understand that among the players performing the Indian instruments on The Man Who Would Be King were George Fenton and Richard Harvey, both of whom went on to later success as film composers themselves?*

MJ: Yes, actually. George Fenton was playing a kind of Persian instrument called the *Tar*. I knew immediately when talking to these guys they were going to go on to do something more with

their careers. Not only because of their obvious talent, but because in the first place I couldn't see them making a real living playing just the Tär once about every five years when some crazy composer like me needed one for a score! But I've still got a really good relationship with both of them, and they are wonderful people. And George is a very good composer now.

Richard Harvey was always very interested in Baroque instruments, and old instruments like the *Crumhorn*, which he played for me on the score for *The Prince and the Pauper* (called *Crossed Swords in America*). The people who play these obscure instruments like he Tär or the Crumhorn are always interesting chaps. It's always interesting to meet these people. When I did the music for Volker Schlöndorff's *The Tin Drum*, I wanted to use the sound of a very interesting instrument I heard a long time ago in Poland called the *Fujara*. I discovered a man in London—a very interesting character—who could play the *Fujara*, and he had a fantastic collection of strange instruments.

PAM: What composers do you admire?

MJ: Mozart, Mozart, and Mozart! I love music, of course, and I can listen to a lot of composers, but Mozart was for me a real genius, because you hear his music, and there is melody, beautiful themes, and the melody just goes and goes and goes. The harmony is so perfect, and the orchestration is so simply and natural. You listen to Mozart and you get a great lesson in humility. To me his music is perfect. Also, you can listen to a piece of Mozart in the morning, and all day long

you feel good. You don't want to wake-up and start to listen to the first symphony by Mahler, because it will leave you depressed for a few hours. At the end of the day, it is interesting to listen to Mahler, because it's beautifully orchestrated, but you have to be in a special mood. But Mozart you can listen to as a musician, but you can also listen to him without thinking about how it is constructed.

PAM: Could you mention some of your upcoming assignments?

MJ: I am going to be doing Peter Weir's next film, entitled *Fearless*. It is a very interesting script, the story of a plane crash, and how the crash affects the lives of the survivors. The film has been shot, and has Jeff Bridges, Rosie Perez and Isabella Rossellini. Hopefully the film will be ready for me in March, and I will probably be working on it for about three months. With a good director, I need about three or four months to work, especially with someone like Peter Weir, who is not only very proficient, but very meticulous and perfectionist. You must devote your time completely, and because of this I cannot do more than two or three films a year.

PAM: You have composed for a wider variety of films than perhaps any other composer. Are there any kinds of films left which you would like to try? Or a type of film which you would like to score more of?

MJ: I have been very fortunate to have worked with many great directors, even though some of the films were not quite up to the standard of the director's reputation. It was very interesting to

work with Alfred Hitchcock even though that film, *Topaz*, was not one of his best.

I find it much easier to score a big subject. I did the music for *Jesus of Nazareth*, as well as for a French production about Moses, and I did the music for *Mohammed: Messenger of God* (aka *The Message*). So to complete my full circle of religious films, I have to score the life of Buddha, which will make me happy, because when I'm no longer here I will have no problem finding some way to survive up there!

It depends on the director, too. I would have loved to have worked ten or fifteen years ago with Fellini. That was really the great period of his career. But he had a wonderful composer and I'm not jealous at all, because the music of Nino Rota is very good. I love big subjects, but I try to avoid all these stupid action films filled with guns and carnage. I hope the popularity of this kind of film disappears. I also don't like to see all these sequels. When they have one successful film, it seems they must always follow it with a slew of sequels. David Lean agreed with me on this. When he was given his award by the American Film Institute, he made note in his acceptance speech that they should try and put out more original stories instead of endless sequels. But producers think if a film is successful, they will make more money with a sequel, and that is very depressing to me. *

BACKISSUES

The problem with offering backissues of *Film Score Monthly* is that FSM was not always as it is today, and in fact was only titled *Film Score Monthly* starting with issue #22. Prior to that, FSM was called the STC newsletter (SoundTrack Club) or the SCL newsletter ("Soundtrack Correspondence List," the current name of the club pen pal list). So while this is technically issue #30/31, FSM has only been similar in content to this issue (and never at this length) for roughly 6-8 months. Nevertheless, all issues are available, the earlier ones in groups, the later ones individually. In the US, please pay by cash, check or money order; internationally, pay by international money or postal order, or American cash. Postage is free. Send orders to Lukas Kendall, Box 1554, Amherst College, Amherst MA 01002-5000 (At right is a list of backissues available of Randall Larson's CinemaScore—send orders for these issues to CinemaScore, not FSM.).

SCL issues 1-8 - These are truly embarrassing. I don't know why I still make them available. The quality is awful (there were only 15 readers at the time). Nevertheless, the eight issues (23 pages total) are available as a package for \$3.

SCL issues 9-14 - During these issues the newsletter expanded a bit, though quality still fluctuated—keep in mind that when I did these, I had none of the resources I have now, and relied mostly on second-hand info. These issues probably put too much emphasis on new CDs and the summer movies. Features include numerous reviews, some poor, home-made filmographies/discographies, and various reader contributions. These six newsletters (43 pages total): \$6.

STC issues 15-21 - These are similar to current FSM issues, but with inferior layout and production (they are stapled in the corner). Features are comparable to those in current issues, with reader ads, CD reviews, various news and info, concert lists, "collector corner" columns (beginning #18), etc. All seven newsletters (56 pages total) are available for \$9.

Film Score Monthly issues 22-present - These are the current issues of *Film Score Monthly*—no other issues are even close to 64 pages, but these are pretty good and contain various information and articles of interest. They are available for \$15 as a group (104 pages total), or individually at the given prices: FSM #22—June 1992—8 pages. Contains regular features (news, concerts, Collector's Corner, reader ads, CD reviews, letters from readers) and "Ask Jay Chattaway." \$1.50.

FSM #23—July 1992—20 pages. The first double issue, with regular features, special features on Cliff Eidelman and Jonathan Sheffer, numerous articles, more collector interest pieces, and seven pages of reviews, mostly of summer scores. \$2.50.

FSM #24—August 1992—8 pages. Features a list of 1992 Emmy nominations & regular features. \$1.50.

FSM #25—September 1992—24 pages. Has regular features, a 7 page "Scoring for Television" section (Hoyt Curtin, Ron Jones, Fred Mollin); articles on record collecting, silent film music, John Corigliano's *Revolution*, a report of what's going on with Varèse Sarabande lately, and more. \$3.

FSM #26—October 1992—12 pages. Has regular features, articles on the Bay Cities Jerry Fielding CDs, Marc Shaiman, *Batman Returns*, and many reviews. \$2.

FSM #27—November 1992—12 pages. Has regular features, book reviews, a report of the 10/92 SPFM conference, & articles on the Full Moon and Mainstream CDs. \$2.

FSM #28—December 1992—12 pages. Has regular features (with 4 pages of reviews of new CDs), the first "questions" column, book reviews, articles on the Narada and Play It Again CDs, and Scoring the Silent Film, Part 2. \$2.

FSM #29—January 1993—8 pages. Has regular features (except reader ads), book reviews, and articles on *Hoffa* and the scores for the films of the books of E.M. Forster. \$1.50.

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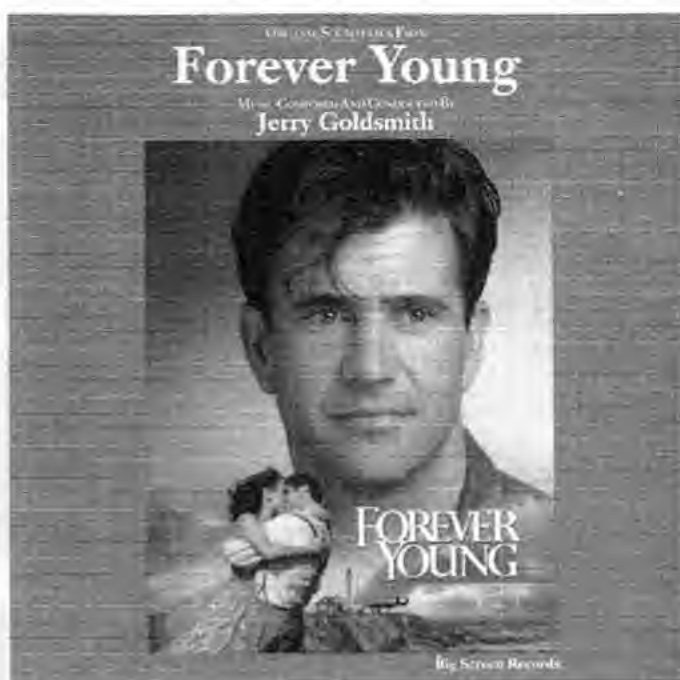
ORIGINAL SOUNDTRACK FROM

Forever Young

MUSIC COMPOSED AND CONDUCTED BY
Jerry Goldsmith

Starring Mel Gibson, Warner Bros. release "Forever Young" promises to be the hit of the holiday season, opening December 16 in New York and Los Angeles, nationwide Christmas day. The soundtrack album features the score from legendary composer Jerry Goldsmith ("Alien," "Chinatown," "Basic Instinct," among many others), plus Billie Holiday's rendition of "The Very Thought Of You."

Motion Picture Artwork © 1992 Warner Bros.



(4/2-24482)



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ORIGINAL SCORE FROM

Used People

MUSIC COMPOSED BY
Rachel Portman

Also out for the holidays from Largo/20th Century Fox, "Used People" stars Shirley MacLaine, Kathy Bates, Jessica Tandy and Marcello Mastroianni. The film opens December 18 in New York and Los Angeles and goes nationwide in 1200 theatres in January. Featuring the film's music from award-winning composer Rachel Portman ("Life Is Sweet") the soundtrack album also contains "The Sky Fell Down," performed by Tommy Dorsey and Frank Sinatra.

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THE FILM MUSIC OF DAVID NEWMAN: ONE ADMIRER'S PERSPECTIVE by ERIC NEILL

One of the most exquisite experiences of my life occurred midway through 1992 when I, along with two friends, Bob Fredricks and James Carrocino, luxuriated in a ninety minute musical treasure conducted by David Newman at U.C.L.A.'s Royce Hall. As we watched and listened, the composer led a huge orchestra in sync with the great silent film, *Sunrise*. Newman's extraordinary music for this reconstructed masterwork is as deserving of classic status as is the film it now accompanies.

Sadly, this achievement does not appear to be destined for CD release. We've almost come to expect this with Newman's work. For so prolific a composer, appallingly little of his output has been made available to music lovers. To date, only three of his impressive array of symphonic film scores have been released on CD (*Heathers* and *Mr. Destiny*, on Varese discs, and now *Hoffa* on Fox Records), and only five overall. I've begun to wonder if the composer has any interest in seeing to it that as much as possible of his finer work is made available to the public.

Several masterworks deserve immediate and loving attention. Among these are *Malone*, *The Brave Little Toaster*, *Paradise*, *War of the Roses*, *Throw Momma from the Train*, *Sunrise*, *Other People's Money*, and yes, *Bill and Ted's Excellent Adventure* and *Bogus Journey*, both of which contain wonderful orchestral scores. What happened to 1992's *Honeymoon in Vegas* and *The Mighty Ducks*? At a time when more film scores than ever before are being released on CD, why is this superb composer so poorly represented on recordings?

I am thrilled that one of David Newman's most memorable scores was recently released on CD. His music for *Hoffa* is at once distinctly American, and bears a quickly recognizable kinship with his scores for *Malone* and *Mr. Destiny*. David Newman is, in fact, as much an important exponent of musical Americana as Roy Harris, Samuel Barber, or Aaron Copland, while not really sounding like anyone else at all. *Hoffa*, endlessly moving and memorable, deserves the Oscar.

Once can only hope 1993 brings with it some long-awaited recordings of David

Newman's inexplicably neglected work. The composer also had great plans to record new performances of the classic scores of his father Alfred, but so far nothing has materialized. This is sad, as well, since the younger Newman is, like his father before him, one of Hollywood's finest conductors.

An Oscar in March could go a long way toward bringing this great musician the accolades he deserves.

Keeping Up with the Newmans

Alfred, Thomas, David, Randy... how many Newmans are there who have made a significant impact on film music? Quite a few:

Golden Age Generation
(all brothers):

Alfred (1901-1970): Legendary composer, conductor, and music director, countless Academy Awards and nominations.

Lionel (1916-1989): Also a composer, conductor, and music director for 20th Century Fox.

Emil (?-1984): Composer & conductor.

Mark: One of the premiere film composer agents.

Contemporary Generation:

Randy: Son of Irving Newman, who was a brother of Alfred, Lionel, et al; singer-songwriter, composer of *The Natural*, *Parenthood*, *Awakenings*, *Avalon*, and more.

David: Son of Alfred, see above article for more information.

Thomas: Brother of David and son of Alfred; film composer since mid-'80s, recently hit it big in '92 with scores to *Fried Green Tomatoes*, *The Player*, etc.

Maria: Sister of David & Thomas, daughter of Alfred; acclaimed concert violinist.

It's about time someone did this, right? In case you're wondering, Max and Fred Steiner are not related, nor are John, Paul, and Patrick Williams, or Leonard, Elmer, and Charles Bernstein. Peter Bernstein (The Ewok Adventure) however, is Elmer Bernstein's son, and Joel Goldsmith (Moon 44) is Jerry Goldsmith's son.

-LK

DAVE GRUSIN: ONE OF A KIND by PEDRO PACHECO

"One of a Kind" is not only a title of a non-soundtrack record by Dave Grusin but also a brief definition of the man as a musician. In the musical field there are two Grusins, different but the same. I have come across people who only knew him as a modern jazz musician, and other people (like myself in 1980 when I was 14) who knew him only as a film composer. But today Grusin is a successful film composer and also a successful jazz composer, not to mention a successful producer, TV theme composer, arranger for other artists and a piano virtuoso. I insist that there are two musical hearts in Dave Grusin which sometimes beat as one, as in films like *Three Days of the Condor* or recently in *The Fabulous Baker Boys*. In his film scores there are two different styles: one when he is influenced by Grusin "the jazzman" and the other when he is influenced by Grusin the soft and sensitive film composer. Of course, he is not like a "Dr. Jekyll and Mr. Hyde" composer, he intermixes his styles to create the proper score for a film.

As a jazz artist Grusin has quite a reputation, and having his own label he doesn't have the problems of other jazz composers but has additional work as a producer. The label is Grusin/Rosen Productions Records (GRP Records) in New York (which has a very kind and charming assistant to the president [Grusin], Virginia Pallante). In these productions he has worked with talents of all-star jazz artists like Lee Ritenour, Harvey Mason, Ernie Watts, Dave Valentin, Don Grusin, Sal Marquez, Brian Bromberg, David Sanborn, Grover Washington, Jr., Marcus Miller, Tom Scott and more. A good discography of "this" Grusin exists on his own label, all on CD. He has also put out on this label some of his scores, like *The Fabulous Baker Boys*, and some of his TV and film themes on "The Dave Grusin Collection." The album "Migration" contains an 11 minute suite from his score to *The Milagro Beanfield War*. If anyone is interested in the modern jazz (or acoustic jazz) of Grusin I would recommend these albums, a good general view of what the composer can do in

this field. You will also appreciate another Grusin, the musical performer, especially on piano, but in this collection he also plays keyboards, linn drum, fender rhodes, percussion and all kinds of synthesizers.

Dave Grusin was born in Littleton, Colorado and was touched by the magic of people like Fip Phillips, Gene Krupa and Ella Fitzgerald. He studied piano and some years after (1959) moved to New York to the Manhattan School of Music. Like any other person he had to get a job, and went on the road touring with the singer Andy Williams. He worked as a pianist and an arranger, something very important for his training. After that, Williams got a TV variety show in Los Angeles and Grusin moved with him, and became his musical director and arranger. This hard job gave him the opportunity to learn orchestration and arranging, as he had to write for a band every week. He began to do television films like Sally Field's *Gidget*. Those were the first steps in what would be a brilliant career. And then came his first film score, a film by Bud Yorkin and Norman Lear called *Divorce*, *American Style* (1967). (As everybody knows, one of the most difficult times in a composer's career is when he's just starting out, because nobody knows him.)

After this came many film and TV scores, some of them milestones (like *The Champ* [1979] and *On Golden Pond* [1981]). One of his first assignments was a big-budget film that featured Grusin with two song composers, Paul Simon and Art Garfunkel, with the film considered an important step in their careers as well. Of course, I am referring to *The Graduate* (1967). The following year, Grusin scored *The Heart Is a Lonely Hunter*, which had a love theme considered by Grusin one of his favorites. For me, it was only an insinuation of what was to come. It is one of the prettiest love themes I have ever heard, just wonderful. In the mid-'70s came films like *Winning*, *The Front*, and *Three Days of the Condor*, which was one of those scores I mentioned written in a jazzy style, and in it we can recog-

nize the brilliant tenor saxophone of Tom Scott. In the late-'70s some of Grusin's most notable scores were *Bobby Deerfield*, *Fire Sale*, *The Yakuza*, and *The Goodbye Girl*, a film with Richard Dreyfuss. *Heaven Can Wait* got Grusin his first Oscar nomination, and the next year (1979), his memorable score for *The Champ* earned him his second Oscar nomination; also scored during this time were *And Justice for All* and *The Electric Horseman*.

Entering the '80s Grusin scored *My Bodyguard* and *Reds* (1981), another collaboration with Warren Beatty, as well as *Absence of Malice* and another film music milestone, *On Golden Pond*. In 1982, Grusin scored *Author! Author!*, a fine and smooth score, featuring a song that now in 1993 seems to have been eaten by a black hole, but it was a good song, "Comin' Home to You," lyrics by Alan and Marilyn Bergman and sung by Michael Franks. It was a common practice in Grusin's scores at the time to score comedies with a mix of polyrhythmic moments, which is the comedy part of the score, accompanied with softer and calmer music. That happened with *Tootsie* (1982), which earned Grusin a Best Song nomination for "It Might Be You," lyrics again by Alan and Marilyn Bergman. Especially recommended is the version of the song found on "Cinemagic," scored for piano and string orchestra, "Cinemagic" being a selection of themes compiled by Grusin on his own label.

In 1984 Grusin scored *Racing with the Moon* and *The Pope of Greenwich Village*. *Scandalous*, *Little Drummer Girl* (another drama with a soft and intimate score) and *Falling in Love*, a score that has suffered some criticism because in it Grusin used a theme composed in 1979 for a jazz album. After that Grusin scored *The Goonies* (1985) for Steven Spielberg, providing a very funny theme ("Fratelli Chase") and showing that he could write all the kinds of music the film needed. After *Goonies* came *Lucas* in 1986 and the colossal bomb *Ishtar* in 1987, but following that in 1988 was *The Milagro Beanfield War*, which won Grusin his first Oscar. There

wasn't a lot of music in the film, but it captured the essence of the film and Grusin's music spoke for feelings that couldn't be described by words, the hope of Milagro and the beauty of the human fight. After *Milagro* came *Clara's Heart*, *Tequila Sunrise*, *A Dry White Season*, *The Fabulous Baker Boys*, *The Bonfire of the Vanities*, and *For the Boys* (the CD of which sadly lacks Grusin's music).

As far as television music goes, Grusin has made his mark with themes and scores for shows like *Maude*, *Good Times*, *Name of the Game*, *Dan August*, *Baretta*, *It Takes a Thief*, *Roots: The Next Generation*, *St. Elsewhere*, and *One Life to Live*.

Grusin is a composer less noticed by collectors and people who write about music than composers like Goldsmith, Williams, Morricone, and Horner. I don't know why. I'm not saying he's better than the above four, but he cannot be "worse" than them. He has a particular style when writing music about human feelings, introduced by a piano and then a powerful string orchestra which makes the music distinctive enough to recognize it as his. He can write gorgeous melodies when required, and then transform them into more intimate arrangements using the same leitmotif. This peculiar style can be appreciated in "Cinemagic," one of the best CDs I have ever heard in which Grusin plays some of his scores with the London Symphony Orchestra. On it is preserved the main themes from *The Champ* and *The Heart Is a Lonely Hunter*, as well as 11 minutes from the Oscar-winning *Milagro Beanfield War*. In "Cinemagic" you can find all the trademarks of this indefatigable composer, and how they can move the human heart with the right (and never overdone) orchestrations. Sometimes the most difficult things can be done in simple ways. Grusin must try to give the world another musical gift and make his scores available, I'm sure that will be necessary to do in a "Cinemagic 2" because the best of Grusin is still to come.

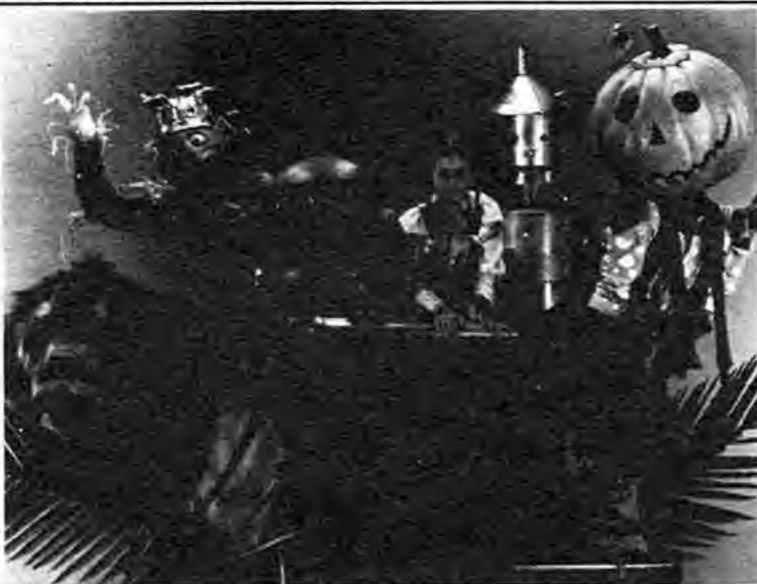
CLASSIC CORNER: DAVID SHIRE'S RETURN TO OZ

Article by JEFFREY E. FORD

The following remarks may seem to be grandstanding, but when one feels an injustice has been done, one is inclined to fight it by whatever means necessary. David Shire's resplendent music for 1985's *Return to Oz* has been one of my favorites ever since its belated issue on CD by Bay Cities (BCD-3001). As I'm sure many realize, when one hears a score out of context and it makes such an impression, one feels almost duty bound to see the film it was written for. Unfortunately, video copies of *Return to Oz* are almost impossible to find since they were released some six years ago, and as I searched to see the film, it began to seem like it was being suppressed. Considering the reviews it had received upon release that would appear to have been wise. Not that I placed any value in reviews—I haven't trusted the critics since the magnificent *Heaven's Gate* was raked over the coals in 1980—but when the majority of them are so negative one must accept them without one's own experience to refute them. But bad reviews or not, I still wanted to see *Oz*, if only to hear Shire's full score. And of course his defense of the film, along with that of CD producer Bruce Kimmel in the CD's liner notes only made me more determined than ever.

The chance finally came at 2AM on Christmas morning, when the film was given a throwaway showing on one of the New York stations. It seemed to all but confirm my theory that the film was being suppressed; even in this age of VCR's, who but the most determined of film buffs ever bother with anything at that hour? But I was fighting a bad bout with the flu, and since I couldn't sleep anyway, there didn't appear to be anything to lose. So, with VCR running lest I pass out, I propped myself up in bed and finally watched *Return to Oz*. What I saw was a revelation. Four viewings later I'm more convinced than ever: Shire's score is a masterpiece, and the film itself is little short of magnificent.

Since then I've run through all the reasons for its apparent failure: it was too dark and scary for children; there were no songs or dances; the new characters just weren't as good as the old ones; it wasn't the type of sequel people wanted to see. Of these, only the last makes sense: people just wanted the 1939 film over again so they could have the feelings *Oz* gave them without having to watch the film (or heaven forbid, read any of the books). It probably would have done no good to argue that *Return to Oz* was a lot closer in spirit to its literary source than the Judy Garland film, or that in 1939 the original was considered a dud (it was its repeated TV exposures some 20 years later that boosted it up to its "classic" status). Nothing would have helped. *Return to Oz* was doomed from the outset, perhaps because it dared to be different, or even worse, go its predecessor one better. These are high sins when dealing with a film so beloved. Never mind that *Return to Oz* is a superb and frequently stunning work of cinema—if it offends the public by its simply being made, then it deserves to die, and be quickly buried and forgotten. What's particularly irksome is, due to that narrow-minded and constrictive way of thinking, so much first-rate work has not been given the recognition it deserves. Shire's score is, of course, supreme among these; the fact that it wasn't even nominated for an Oscar puts the entire Motion Picture Academy to shame. And then there's David Watkin's photography, also of Oscar caliber, subtly evoking the rich hues of old three-strip technicolor. Walter Murch's imaginative direction (he also co-authored the screenplay with Gill Dennis and appears to have been the creative force behind the project) is so good that it's sad he hasn't been able to direct another film since *Oz*. He has a truly unique vision and it wonderfully evoked the world of L. Frank Baum (the art direction was based on the original illustrations). Will Vinton's Claymation effects are also superb, bringing rock faces and the dreaded Nome King to life. And then, there's Fairuza Balk's shining performance in the role of Dorothy: wide-eyed, unaf-



fect, alternately lovely and charming, and moreover completely believable. From the equally high caliber support of Jean Marsh, Nicol Williamson, and Piper Laurie (who particularly shines in her all too brief role) to the FX people who created such characters as The Gump and Jack Pumpkinhead, everything works. It's a truly sublime flight into the realm of imagination, and I can only hope that someday the public will embrace what it once vilified.

But then, perhaps it was Shire's score that underlined all the film's apparent faults. Certainly its beauty and intensity seem ill-suited for a movie tagged as a "children's" film. But it's not a "children's" film; rather like the original, it's a film for anyone who is young at heart. The fact that Shire's score has been able to survive the film's initial failure and subsequent suppression, seems to me to be the supreme testament to its greatness. Shire's music is inspired and inspiring; a work of sublime beauty amid an age of mediocrity. The same might be said of the film as well. Nothing short of an in-depth examination could possibly do it justice; therefore, I shall examine Shire's score in a perhaps futile effort to capture its elusive magic on paper; the magic of a score I have always considered to be the best of the 1980s, but I now realize belongs to the 1980's most sadly underrated film.

The talents of David Shire have been sadly under-used in many cases; although he is undoubtedly one of the most talented composers working in film, more often than not his talent has been subdued by films that either didn't ask much of him ('*Night Mother*') or were so into themselves they didn't require any expansive or descriptive scoring ('*The Conversation*'). It's partly the reason something like *Return to Oz* manages to fill one with both inspiration and heartbreak; one wants the composer to have more opportunities to use his brilliance in the manner he does here, but the current state of Hollywood offers few chances. One must give Shire credit for making the most of his opportunities. As for the composer's feelings, he can surely state his case better than I. In an interview with *CinemaScore* reprinted in the *Oz* liner notes he said:

"I was glad to have the opportunity to write an extensive, symphonic score for a major orchestra—the London Symphony—and a score with a great number of themes. I've done a lot of films that didn't require a great deal of music—I call them "brain-surgery scores"—where you have to walk on eggs and work hard to keep the score out of the way most of the time and work, for the most part, on a subliminal level. So, I was happy when *Oz* director Walter Murch said he wanted a lot of music... There are nine major themes or thematic groups in *Return to Oz*, and I tried to compose them so they would so they would work as extended pieces of music in addition to their functioning as themes. I wanted the score to hold together like 'Pictures at an Exhibition' or 'Peter and the Wolf.' I

felt this would give the film a musical coherence and make for a soundtrack album that would really tell the story of the picture."

What follows is a cue by cue dissection of Shire's score, with comments and observations from both the composer and myself (Shire's comments are taken from the same interview quoted above). Pieces of music that appear on the released soundtrack are noted with a '*'. Shire wrote almost an hour and a half of music for the 109 minute film, and the recorded score runs only 48:33. The titles are given as they appear on the CD, or as they correspond to the specific action. The lengths given for each cue are estimates and have been compiled from my own stop-watch examination of the film, included to show how Shire used both large and small bits of music to advance the film's thematic concerns.

Dorothy Remembers/Home/Shooting Star; 3:06—The score and film open with two ominous percussion beats. As the violins waft away in the background, the cellos begin to play soulful variations on the "Ozma" theme. In a stunning shot, the

camera pulls back from a mirror reflection of the nighttime Kansas sky, across the room to reveal Dorothy lying in bed with Toto, unable to sleep. A solo violin begins to play the "Dorothy" theme as Aunt Em opens a door to look in on her. Here, and throughout the score, Michael Davis' emotional violin is exquisite (ditto Douglas Cummings' cello solos mostly used in conjunction with the "Ozma" theme). Afterwards, as Em and Uncle Henry discuss Dorothy's inability to sleep, and her crazy rantings about the world of *Oz*, we hear the first of many variations on the "Home" theme, slow and hymn-like. The harp is brought in when Dorothy looks out to see a shooting star from her window, and the "Dorothy" and "Home" themes are mixed, building to a long chord that just fades away. In these opening moments, all the distinctive hallmarks of the score are brought into play. As Shire said: "I tried to find models for each theme from American music that the character of Dorothy could have heard, since the story is, in a sense, Dorothy's dream... I wanted the score to have a truly American flavor and even though symphonic, to employ various interesting smaller combinations within that texture. I also wanted each of the 'little' characters to have a characteristic small ensemble sound and pit all of them against the larger symphonic forces that mostly represent the 'large' forces of evil that they are up against... I also gave each of the themes its own instrumental characters—solo violin for Dorothy, solo cello for Ozma... Ozma is really Dorothy's alter-ego—she's the imaginative side of Dorothy that Dorothy is trying to make contact with."

The Key; 0:43—While walking about the farm the next day, Dorothy's pet chicken Bellina uncovers a key that Dorothy believes was sent to her on the shooting star by her friends in *Oz*. The harp and light percussion cascade forth wondrously as the high strings quote bits of the "Ozma" and "Dorothy" themes.

The Ride to Dr. Worley's; 2:06—Dorothy's persistence about *Oz* finally convinces Aunt Em to take her to a new doctor proficient in electro-therapy. To the steady beat of the wagon they're riding, Shire brings forth a driving combination which is one of the score's highlights. First, the string bass play a nine note theme, while the cellos throb in counterpoint. As Toto chases the wagon, these two string sections each repeat their motif continually and more intensely. Then the violins come in playing soaring variations on the "Dorothy" theme. Finally all three of the individual string sections play against each other with their own particular musical phrase, to the punctuation of several infectious piano glissandi. It builds to a strong, aimless chord, similar to the one which opened the film, as the wagon pulls up in front of the hospital.

The Girl in the Mirror; 0:52—While Dr. Worley explains the miracles of modern medicine to Dorothy, high, intense strings build up behind him. Dorothy spies the image of a young girl like herself, first in the

Doctor's electric machine, and then in the mirror behind her. A brief bit of the "Ozma" theme is heard, and then cut off.

Aunt Em Leaves/The Girl's Gift: 2:05—Aunt Em decides to leave Dorothy at the hospital overnight, so that the Doctor can cure her of her "bad waking dreams." A dark, off-key version of the "Home" theme is heard as the Head Nurse, Miss Wilson, takes Dorothy to a small, barren room. The violins play more intensely as Dorothy watches Aunt Em drive away. Suddenly, reflected in the window, Dorothy sees the girl again, who as suddenly appeared in her room with a gift of a pumpkin ("It's Halloween soon," she says). We hear, for the first time, the solo cello play a full version of the "Ozma" theme. It seems to cry out with feeling as the girl asks Dorothy: "Why did they bring you here?" (Throughout these sequences, Murch's direction brilliantly evokes the feelings and perceptions of a child lost in a cold and alien world.) Suddenly, to the rumbling thunder of a storm building off in the distance, the theme ends. And the girl disappears.

Alone: 1:11—Dorothy looks for the girl outside of her room but finds no one. Aimless strings play as we hear the first drops of rain begin to fall. They continue to gain intensity until the final moment when Nurse Wilson reappears and asks: "Would you like to go for a ride, Dorothy?"

Shock Treatment: 0:37—Dorothy is tied down and wheeled into the operating room, where she is hooked up to Dr. Worley's electricity machine. Low oppressive strings play quotes from bits that will be later formed into the "Nome King" theme.

The Flight in the Storm: 3:03—"I decided to use only string orchestra (with harp and percussion) for the first three reels before Dorothy gets to Oz, so that there would be a musical delineation between the real, somewhat dark world of Kansas and the bright, bizarre world of Oz. The woodwinds and brass are gradually introduced in the storm sequence as Dorothy is swept away to Oz." The strings charge forth with highly intense "chase" music as the girl releases Dorothy and the two of them run from the hospital only to be chased by Nurse Wilson to the edge of a raging river. The girl falls in; Dorothy jumps in to save her, and the nurse jumps in to save Dorothy. The horns begin to build as Dorothy is swept away, her final sight of Kansas being the image of the nurse, up to her waist in the river, screaming at her to stop to the accompaniment of thunderous percussion (the stunning imagery makes the nurse almost resemble the melting Wicked Witch of the West). The brass begins to bring forth a strong rendition of the "Dorothy" theme before it gradually subsides into low strings.

Oz/The Deadly Desert/Report/The Ruined House: 6:37—Dorothy awakens to find herself and a talking Bellina on a packing crate in what appears to be a large lake. But it turns out to be nothing more than a rapidly evaporating pond in the middle of a vast desert. In the distance a forest can be seen. Shire's music is suddenly expansive and romantic as Dorothy concludes that she is back on the outskirts of Oz in the Deadly Desert (where anything living turns to sand). After a brief quotation of the "Bellina" motif on the woodwinds, the flutes and bassoons give us our first exposure to the playfully syncopated "Oz Rag March." To make her way to Oz, Dorothy must step from rock to rock across the desert; a solo piano beats out various sections of the march with each step she takes, and deeply ominous strings are heard in the background as the rocks all develop faces and observe her as she goes on her way. We hear brief bits of the "Nome King" theme as the rocks go underground to report to their leader ("She has returned to Oz," they say). We hear more happy variations on the "Rag March" as flutes, woodwinds, brass, and strings are each brought in while Dorothy has lunch (at a Lunch Pail Tree); the music perfectly accentuates her carefree feelings. Then, she stumbles upon the wreckage of the house in which she flew to Oz the first time. The music suddenly turns somber and melancholy, as Dorothy points out to Bellina her old room and the spot where she landed on the Wicked Witch of the East. The "Dorothy" theme is heard again on solo violin, and is played with such passion that this brief excerpt may be its most affecting variation. Suddenly, Dorothy realizes that there are no Munchkins; the music builds in passion. Then she sees what is left of the Yellow Brick Road—torn up and overgrown with weeds. The music becomes more and

more emotional as Dorothy realizes that something is terribly wrong, and begins to run down the road toward the Emerald City. The strings continue to play intensely while the brass bring up more variations on the "Dorothy" theme. The living rocks continue to watch her, and percussion is added to the mix accompanying Dorothy's run. A strong, throbbing chord finally brings the cue to a close, as Dorothy exits the forest and sees the Emerald City—in ruins.



Composer David Shire

The Deserted City/The Wheelers: 3:49—Aimless chords accompany Dorothy and her theme as she walks about the deserted city, and finds everyone there, including the Tin Man and the Cowardly Lion, turned to stone. The Scarecrow is nowhere to be found. She sees a sign that says "Beware the Wheelers," but doesn't understand what it means; we hear drum rolls and metallic percussion as we spy odd shadows moving around the ruined city. Suddenly, to the bang of the percussion and added brass, the Wheelers—strange beings with wheels on their arms and legs—appear and try to grab both Dorothy and Bellina. The two run and are cornered, until Bellina reminds Dorothy of the key she found, which conveniently opens a door for them and offers escape from the Wheelers.

Tik Tok: 1:25—Inside their refuge, Dorothy and Bellina find a "Patented Clockwork Mechanical Man" (does everything but live). As they read the instructions on how to work him, a little theme is played by a brass quintet. Shire said that the combination "related to Tik Tok's metallic rotundity." Nothing more need be said.

Tik Tok's Battle with the Wheelers: 1:30—Tik Tok, late of the Army of Oz, agrees to help Dorothy find out why Oz has been destroyed. Their first obstacle is the Wheelers. As the horns blast forth his theme and the percussion beats forth to his walk, Tik Tok goes out and defeats the Wheelers. Said Shire: "In the late 19th and early 20th Centuries, there were several cornet players who were big musical stars and loved to play these wonderfully silly show-off cadenzas. Walter agreed with me that something like that would work very well for the end of the fight scene." The sight of the round metal man spinning like a top to the accompaniment of Shire's "silly show-off cadenza" gives Tik Tok and his theme one of their finest moments.

Mombi: 1:29—Dorothy and her "army" discover from a captured Wheeler that the Nome King stole all the emeralds from the Emerald City and turned everyone to stone. When she asks about the Scarecrow she is told that only Princess Mombi knows where he is. Going to her palace, we hear the sound of a ghostly, slightly unreal mandolin playing somewhere in the distance (a synthesizer was used). The sound is seductive, evil, and haunting.

The Hall of Heads: 2:53—Mombi leads Dorothy from her chamber to a hall filled with row upon row of bodiless heads. Mombi's Mandolin theme is mixed with swirling strings as Mombi removes her head, and puts on another. The woodwinds continue to add mysterious tones as Mombi explains that the Nome King has taken the Scarecrow back to his mountain. The brass come in as Mombi decides that she likes Dorothy's head and is going to add it to her collection. Tik Tok tries to help, but suddenly winds down. The variations on

"Mombi's" theme build as she drags Dorothy up to the tower, to finally be cut off as Mombi throws Dorothy and Bellina in, and locks the door behind them.

Jack Pumpkinhead: 3:18—Inside, after brief reprises of the "Nome King" and "Dorothy" themes, Dorothy and Bellina discover they are not alone. Also locked in the tower is Jack, a man made of sticks with a pumpkin for a head. His theme "is a turn-of-the-century waltz.... I originally wrote it to feature clarinet, but, Walter had me switch the melody to a bass clarinet an octave lower because he thought the clarinet would be in the same audio range as Jack's voice and would conflict. Oddly enough, Walter thought this when he noticed that the bass clarinet looked like the character... But he was right about the potential conflict and its solution."

Idea/Rescuing Tik Tok/Stealing the Key/Building the Gump/The Powder of Life/Escape: 5:59—The group learns from Jack that Mombi has a special powder which can bring anything to life. Harp and flutes ring out as Dorothy gets an idea of how the group can escape from Mombi. The low strings play pizzicato as the group sneaks down to rescue Tik Tok, and we hear bits of his theme mixed with Jack's. The strings waver tense variations on Mombi's mandolin theme as Dorothy goes into her room and attempts to steal the key she keeps tied to her wrist. Meanwhile, Tik Tok and the others are building a flying "thing" out of furniture, to which they attach the head of a creature called a Gump. The music becomes "a clockwork-type Vamp" as it's gradually assembled, up to the point when Tik Tok's brain runs down and he goes berserk. Dorothy initially gets the key and goes back to the Hall of Heads, where Mombi has stored the Powder of Life. The "Mombi" theme is continued in a series of dark variations as Dorothy opens cabinet number 34, which holds the powder and Mombi's original head (that looks strangely like Nurse Wilson). As Dorothy reaches for the canister, she knocks over another bottle and awakens the sleeping Mombi. "Dorothy Gail!!!" the head exclaims, and Shire brings forth a series of stunning chords for full orchestra as all the heads begin to scream. It's the score's peak moment of pure terror. The chords continue and mix with the "chase" music as Dorothy grabs the powder, and runs while the headless body of Mombi pursues her. But Dorothy can't find the door to the tower, and we hear a brief bit of the "Ozma" theme on cello as she spies a ghost-like figure directing her to the proper door. The driving strings and brass continue as Dorothy runs up the tower to join the others.

Bringing the Gump to Life/The Flight of the Gump/Mombi and Ozma/Wheeler Chase: 6:06—Dorothy arrives to find the Gump only half-built and Tik Tok jumping around shouting nonsense. She quickly winds Tik Tok up, and instructs the others in finishing the strange being. As she pours the Powder of Life onto it, the harp is lightly played to emphasize her sprinkling of the dust. The Gump comes to life, just as Mombi bursts into the room with the accompaniment of organ. Suddenly, the strings whirl forth as the Gump (with Dorothy and the others aboard) bursts through the window and begins to fly. The full orchestra takes up "a big symphonic 'movie-music' theme with the four horns triumphantly singing away." The exuberance of flight and escape are, for me, more powerfully evoked than anything in Williams' justly praised *ET*; the music and emotions are truly wondrous as Dorothy and her friends fly over the Emerald City. The theme winds down on the strings, to pick up the "Home" theme just as Bellina expresses her desire to "fly back to Kansas." A solo violin accompanies Jack (a beautiful touch) as he bids goodnight to Dorothy, and she falls asleep. Back at Mombi's castle she continues to play her mandolin after sending the Wheelers out to retrieve Dorothy; her theme combines with Ozma's as Mombi tells the ghostly figure of the mirror that no one is going to save her—that no one even remembers her. Then the film cuts back to the Wheelers, chasing the flying Gump as their percussion motif beats forth. They reach the edge of the Deadly Desert, at which point they must turn back. The Gump continues flying toward the Nome King's mountain lair, but the horns make one realize that all is not well.

Saving Jack's Head/Falling: 1:24—By morning, the ramshackle Gump is literally coming apart. Jack attempts to repair one of the ropes, but his head falls off and plummets toward the earth. As the "Flying" theme blares forth on the brass and strings, the Gump dives in an attempt to help Dorothy retrieve Jack's head before

it hits the ground. It proves to be too much, and the Gump breaks up. As Dorothy falls, the flutes and piano play rapidly descending glissandi that follow her up to the moment she lands on the Nome King's Mountain.

The Nome King's Mountain/The Nome King Appears; 2:07—The group dusts themselves off and suddenly realize where they are; we hear the "Nome King" theme build with a sense of both wonder and apprehension. While they put the Gump back together, we hear further variations on his "clockwork" motif. The strings and brass grow more intense as the Nome King finally makes his appearance.

Dorothy Falls to the Nome King's Lair; 1:24—Dorothy tells the Nome King that she has come with her army to demand that he release the Scarecrow. The Nome King laughs as horns build up and the ground begins to shake. Dorothy is sucked down into a chasm and begins to fall, to the accompaniment of gentle woodwinds and strings (as the Nome King explains to her that everything that comes from the ground belongs to him—including the emeralds from the Emerald City).

Dorothy and the Nome King/Mombi and the Wheelers/The Proposition; 3:09—Dorothy sees the Scarecrow briefly before the Nome King transforms him into "a beautiful and lovely ornament for my collection. I am not a thief. He is the thief!" Dorothy begs for the Scarecrow's release, and as she cries, the "Dorothy" and "Nome King" themes are intermixed as the King raises his huge stone hand and tries to comfort her. He says he knows what will cheer her up, and Tik Tok, Bellina, Jack, and the Gump come tumbling down to join her (Bellina hidden from the chicken-hating King in Jack's head). Then the King offers Dorothy a chance to win the Scarecrow back. There's a momentary cutaway to Mombi, in a chariot pulled by Wheelers, and a strong combination of those two themes is heard as they head for the Nome King's Mountain to warn him of Dorothy's arrival. The harp and woodwinds deceptively waver in the background as the King tells Dorothy of the chance he offers: All of her party will inspect his ornament collection and have three chances to guess which is the Scarecrow. If they guess correctly, the Scarecrow will be restored. Dorothy accepts the Nome King's proposition, and the Gump goes in to try his luck first.

Threat/Jack's Farewell/Mombi's Trip to the Nome King; 1:27—What the Nome King didn't tell the group was that if they guess incorrectly, they will become part of his collection. Dorothy says that they were tricked into accepting his game, and the Nome King responds by threatening to throw them all into his fiery furnace. A strong chord underlies the threat. Then, it's Jack's turn to guess, and we hear a brief reprise of his theme as he says good-bye to Dorothy. There is a cut-back to Mombi, and a repeat of her earlier travel theme.

Tik Tok Leaves/The Ruby Slippers/The Ornament Room; 6:12—We hear "Tik Tok's" theme as he goes in to guess, and Dorothy and the Nome King are left alone. The synthesized mandolin appears again, this time playing bits of a new theme as the Nome King asks Dorothy just why she came back to Oz. She says to save the Scarecrow. He says no; she came back for the Ruby Slippers that he is now wearing. "They just fell out of the sky one day," he says. "You were so anxious to get home." And bits of the "Home" and "Dorothy" themes come in on the violin. Then comes the news that Tik Tok has wound down before he could finish guessing. The Nome King says that Dorothy can go inside and wind him up, then stay to guess for herself. As she starts, he offers her a chance to go home—"and you'll never think of Oz again. There's no place like home." Dorothy decides to take the same chance as her friends. The brass bring up the "Nome King" theme again as the rock walls of the Ornament Room open and close behind her. Dorothy finds herself in a palace-like chamber filled with all sorts of ornate objects. The woodwinds and the harp play an aimless but exotic motif. It turns out Tik Tok only pretended to be wound down in order to get Dorothy inside; if he guesses incorrectly, then she will see what he is turned into and it may help her. "Tik Tok's" theme is played tenderly as Dorothy hugs him, and he begins to cry out. "Dorothy's" theme is brought in on the strings as Tik Tok says he's having trouble guessing, and that his metal brains must be damaged. Dorothy dries his tears, and tells him to pick anything. The strings and brass

add to the building variations as Tik Tok makes his last guess—and then disappears.

Mombi's Arrival/Dorothy's First Guess; 0:45—Mombi finally arrives to thunderous percussion and warns the Nome King of Dorothy. He says she's already there, but won't be for much longer. To the harp and cascading percussion, Dorothy makes her first guess.

Second Guess; 0:17—The same "Guess" motif as above, this time adding flutes.

Last Guess/The Scarecrow/Defeat of the Nome King/Dorothy Retrieves the Ruby Slippers/The Restoration; 8:30—Dorothy makes her last guess—and the Scarecrow appears. The strings soar for a moment, then begin to play a driving motif as Dorothy determines the Nome King has turned all beings from Oz into green ornaments. As brass is added in, they begin to pick out the green objects in the room, and restore the Gump, Jack, and Bellina. The Nome King is furious. He blames Mombi for Dorothy's interference and locks her in a cage. Then he disappears. As Dorothy and the group search for Tik Tok, the ornament room suddenly begins to shake apart. Thunderous percussion signals the Nome King's appearance—a giant rock face that towers over them all. Variations on the chase music begin and are intermixed with brief bits of all the character themes as Dorothy and the group attempt to escape. As the music pounds forth, the Nome King summons up other nemes, and suddenly the walls are alive with all sorts of beings who block the group's way. The music becomes more and more intense as the Nome King grabs Jack and attempts to eat him. But then, we hear several clucks from Bellina (who is still in Jack's head) and the music comes to an abrupt halt. The Bellina motif is played lightly as an egg rolls out of Jack's head and straight into the Nome King's mouth. All the nemes cringe and disappear, yelling "poison," as the Nome King suddenly crumbles away to the sound of "three diminished chords that are stacked horizontally a la the 12 tone 'Wozzek Chord.' I tried to mirror his gradual psychological disintegration with a gradual harmonic one." Once the Nome King is gone, the "Dorothy" theme is briefly brought into this explosive background as she grabs the Ruby Slippers, wishes them all back to Oz, and wishes the Emerald City restored. Inspiring, full orchestral variations on the "Ozma" theme play as the city is gradually brought back to life, and Dorothy and the group (including the imprisoned Mombi) appear on the city's outskirts.

Restoring Tik Tok/Victory March; 1:40—Suddenly the group realizes Tik Tok isn't there—they never had the chance to find him before destroying the Nome King. Then Dorothy discovers a small green medal hanging from the Gump's antler. She touches it, and Tik Tok is restored. We hear a bit of his theme on the horn before the full orchestra comes up with a rousing version of the "Oz Rag March" as the group triumphantly marches back into the Emerald City.

The Mirror/Farewell to Oz/The Riverbank; 4:29—Dorothy is again the heroine of Oz. The populace shouts to her that she should be queen. Sadly she declines; she must go home. We hear the "Home" theme again as Jack tells her they understand. "Do you?" Dorothy asks. She wishes she could be in both places at the same time, unaware that she's still wearing the Ruby Slippers. Suddenly, the "Ozma" theme comes up and, in the mirror behind Dorothy, she sees the girl who came to hear at the hospital. She says her name is Ozma, and if Dorothy helps her, she will be released from the mirror. As Dorothy reaches into the mirror and Ozma is pulled out, we hear their two themes played together as if they really are one and the same. According to Shire, this was one of the most difficult portions of the score from a technical standpoint, going back to the initial stages when the director suggested they have two themes playing together during this big resolution scene. In writing his main themes, Shire always had to keep in mind that at the end, they had to somehow fit together and appear as one. "I had the 'Ozma' theme early on, and it took a very long time to get a 'Dorothy' theme that would work with it yet have an equally strong and distinct character of its own... I must have written twenty or twenty five different 'Dorothy' themes until I came up with one I was really happy with! All the throwaways either didn't work well contrapuntally, or else sounded too much like counterpoints or obligatos rather than distinct melodies. I didn't want the climax to be telegraphed at all." For his effort, Shire came out with one of the score's most inspired potions; one of those rare moments in film where the music manages to say everything without the aid of the dialogue. It turns out that Ozma is the true Queen of Oz, who had been imprisoned by Mombi. Dorothy turns over the Ruby Slippers to her as their two themes continue to build. Dorothy asks Ozma to send her home; Ozma agrees only under the condition she be allowed to look in on Dorothy from time to time, and return her to Oz if it's ever her wish. Suddenly, the brass rise against the strings and woodwinds, everything becomes very bright, and as the "Home" theme is gently brought up, Dorothy awakens to find herself on a riverbank (the first, startling shot of her opened eye is straight out of *Psycho*). She hears a bark, and Toto jumps through the brush and into her arms. Hearing Aunt Em and Uncle Henry in the distance, Dorothy realizes that she is, at long last, home.

Back Home/Reflection/End Credits; 7:11—It turns out Dr. Worley's Hospital was struck by lightning during the storm, and burned to the ground. Dr. Worley was killed when he ran in to rescue his electricity machine. We hear a final, ominous rendition of the "Nome King" theme as Dorothy spies Nurse Wilson being taken away by the police (a striking, if unexplained parallel between the imprisoned Mombi back in Oz). Then, we get the "Home" theme played with a more carefree air as Dorothy is back in her room. Her theme plays tenderly on the violin as she goes to her mirror and thinks of Oz. Almost instantly, Ozma appears in the mirror (holding Bellina, who chose to stay in Oz) and her theme is brought in. At first, Dorothy is surprised, and calls to Aunt Em. But Ozma motions for her to be silent. Aunt Em calls up to Dorothy, asking what's wrong. The flutes pick up her theme, and in a sublime moment, she smiles and says: "It's nothing; just a reflection." And Ozma smiles. Aunt Em appears, and Ozma is gone (but we all know she was there—even Toto saw her). She tells Dorothy it's too nice a day to be inside, and as the music builds, she runs out to play with Toto. As the end credits appear, Shire brings forth a beautiful full version of the combined "Dorothy" and "Ozma" themes, singing out over the final, frozen, sepia-toned image of Dorothy playing in front of the house. And as the cast is listed, we once again hear the spectacular "Oz Rag March," played with an effervescence that should take any audience out of the film on a wave of exaltation.

Just one final note: Because I have gone into this score

at such length should not be meant to imply that I find the recording of it lacking. As any good composer should, Shire knew what would be effective as listening music as opposed to music with picture. In his earlier quote, he plainly stated his intentions in recording the album; he wanted a soundtrack that would "hold together... that would really tell the story of the picture." In this aim, he was successful. He was true to his portions of the score from the recording, perhaps to make it more palatable to the public when he realized how unsuccessful the film was going to be. He

spoke of the "long, hard struggle" he had in getting the album out at all. And though I particularly miss his unadorned version of Mombi's mandolin theme and the stunning pieces that accompany Dorothy's theft of the Powder of Life, I see no reason to complain about their omission. As it stands, this score is one of the great pieces of American film music—indeed, one of the greatest pieces of American music one is ever likely to hear. If my not-so-little effort has done anything toward getting it and its film the recognition they deserve, then the pain of its creation has not all been in vain.



THE (MOSTLY) UNRECORDED SCORE: TRANSFORMERS: THE MOVIE

It's not often that an animated series on television has a chance to become a major motion picture, and if it does, it usually happens that it will not perform up to financial and critical expectations. *The Transformers* fits into these categories, except that it is a great film that was meant for a selective audience. It's no surprise the critics and the general public found it too violent and confusing; they weren't fans before the movie was released. Regardless, the music was an aspect I always found fascinating. The earlier episodes of the TV series contained robust, orchestral music composed by Johnny Douglas, who also penned scores for other Marvel-produced cartoons (*G.I. Joe*, *Spider-Man* and *His Amazing Friends*, *The Incredible Hulk*, etc.). For *Transformers: The Movie*, the producers took a drastically different direction in terms of story content and music. They hired seldom-used composer Vince Di Cola (*Stayin' Alive*, *Rocky IV*) to create an aural world through synthesizers, as opposed to the standard orchestra, in a rock-type style. It became one of the strongest forces to drive the film along its steady pace.

The film itself may have bombed at the box office and with the critics, but it still made an impact on its target audience. Many critics referred to the music as an "irrelevant heavy metal score," but they apparently are lumping the movie's songs, which are in the hard rock category, in which the score. It's good that they noticed it, but they also reacted ignorantly, since it is virtually impossible to judge a film's music just by watching the movie itself. You must hear the music on its own, if possible, or plug a set of earphones into your television set, give the movie your undivided attention, and listen carefully.

On the soundtrack that was released (Scotti Bros. 72392-75242-2) there are only three score cuts. Unfortunately, one of the most engaging themes of the film,

for the monster planet Unicron, is absent. The music underscoring its major sequences is dark and apocalyptic, beginning with an ethereal four-note leitmotif that leads into precise, almost mechanical quarter notes played in a march-like fashion. As Unicron devours a planet at the start of the film, higher pitched whole notes are heard somberly above the sharp undercurrent before finally switching to a major key as the planet's citizens find they are unable to escape and their world is completely ingested. All this basically forms the basis of the theme, with other variations and key changes occurring later on.

After the main title thunders across the screen, there is a moment of silence before we hear the first of the two themes for the villains of the series and the picture, the Decepticons. It is cut from the same cloth as Unicron's theme, incidentally, with a pulsating undercurrent and emotionless sixteenth notes combining into a tumbling sort of rhythm. During this scene, the theme for the heroic Autobots emerges as well and slowly dominates its evil counterpart's as their shuttle is launched toward Earth. Theirs is a sunnier, hopeful piece of music, but in a minor chord so as to inject some seriousness into their plight. An electric guitar displays the theme in an anthem-like quality, a technique heard later in the film and on the soundtrack in the cue "Escape." However, the sinister tone returns as the Decepticons reveal their plan of attack. It is here that the second theme for them is heard. It is slower and less frenetic, representing the corrupt machinations of their minds, while the other theme displays their fierce assaults. At times, these two are mixed, with the quicker motif playing beneath the more expansive one. An example of this will be provided later.

Perhaps it is the heavy-handed action music that the critics thought sounded like heavy metal, since it does make ex-

tensive use of electric guitar and pounding percussion. However, this gives the visuals a more earnestly solemn tone. The percussion is more or less in a military style, presenting the violence between these warring armies in comparison to the brutality of our own civil wars and disputes. This is why I think Di Cola chose to utilize a militaristic feel for the earlier battle sequences, almost a satiric exaggeration of real life skirmishes.

One of the few quiet sections of the score is represented on the album in "Death of Optimus Prime." Its very effective poignancy speaks to the listener of the strong bond of friendship and loyalty among the Autobots. As the Matrix of Leadership is introduced into the story, a processed female choir is heard grandly, a motif used only once more, during the climax of the film. Its presence drives home the mystical, nebulous quality of the Matrix, with no rhythmic backing whatsoever.

Afterwards, the music seems to take a backseat for some of the occurring events, until Unicron appears again. As he reforms the structure and shape of a number of abandoned Decepticons, his theme is presented in a bold, omnipotent fashion. There is a humorous section following this sequence. On Cybertron, the crowning of a new leader is taking place, but the music suggests the absurdity of it all. Blaring above everything is a typical, brassy clarion call signaling the coronation, almost a parody of Rózsa's classic triumphant marches, but synthesized. It seems to be poking fun at the seriousness that usually fills such proceedings.

As the film progresses, the music becomes less and less harshly percussive and primarily more keyboard oriented, almost soft rock at times. A few of the scenes sound as if Vangelis could have scored them, i.e. no time codes, just con-

tinuous music to fit only the mood and not the actions of a sequence. There are also times where the score seems to contrast the situations on the screen. For instance, the music for events on the Quintesson planet generally has an atmospheric quality, but for the instances in the courtroom that focus on the Sharkicons, there is a jumpy, frantic, almost mindless riff heard. At first, one might think it runs contrary to the cruel situation, but it represents the perverse and unmerciful nature of the Quintessons, while also underscoring the brainless response of the Sharkicons.

The score retains an atmospheric quality until the main Autobot characters regroup and finally launch an attack on Unicron. Here, as they and their new found friends, the Junkions, board their ships, the military tone returns with the pattering of a snare drum. Meanwhile, Unicron is attacking Cybertron and as the Decepticons fight back, their two themes are merged (as previously mentioned) and played ferociously. The pounding battle music continues after this, but eventually slows as Unicron dispenses with his retaliators. The four-note motif also returns briefly for an extended treatment during the scenes between Hot Rod and Galvatron in the bowels of Unicron, mixed in once with an organ for a decrescendo. A few more instances of action music occur, but basically the score fades out around this time, to be replaced by songs for the rest of the climax. Admittedly, some of the songs are very good ("The Touch," "Dare," the theme song, and "Hunger"), but they sometimes seem out of place and intrusive. I will always be disappointed that the majority of the complex score was left off the soundtrack release, but the soundtrack itself has always remained one of my favorites.

PORTRAIT OF A FILM SCORE: BERNARD HERRMANN'S OBSESSION

Article by SHANE PITKIN

Nowhere in the realm of film music can there be found a more perfect musical blend of power and beauty than Bernard Herrmann's intoxicating score for Brian De Palma's 1976 *Obsession*. Intended as the director's homage to Hitchcock's *Vertigo*, the film casts Cliff Robertson and Genevieve Bujold in a lushly-photographed romantic mystery whose impact is in large part due to the brilliance of Herrmann's hypnotic, Academy Award-nominated score. Herrmann himself found the film to be "a very beautiful picture," calling his score, which he described as consisting of "two distinct elements... romance and tension," the finest of his career. It is difficult to deny it. References to Herrmann's earlier works, most notably *Vertigo*, abound. The score, his penultimate, represents the magnificent culmination of Herrmann's musical genius.

The score was recorded in July 1975 at St. Giles in London, by the National Philharmonic under Herrmann's baton. Eight female singers were placed with the organ in the loft at the back of the church without a microphone; the strings, oboe, four horns, two harps, and timpani were in the front, with the organ and singers being recorded only through the strings microphone as per Herrmann's wishes. Dubbing took place in New York the next month; unfortunately the film needed to be re-editing before it could be released, and the score

was somewhat carelessly recut, without Herrmann's supervision. Nevertheless the film remains a masterpiece, the union of images and music no less than extraordinary. Its like the cinema will surely never see again.

The sighing two-note theme which is the basis for the score is introduced immediately in the title sequence, which Herrmann himself designed—first by horns and organ, with an air of darkness and foreboding, then by ethereal voices and harp. The theme alternates between theme until the titles end, and we look in on a celebration at the New Orleans home of successful businessman Michael Courtland, his wife Elizabeth, and his nine year-old daughter Amy. It is the Courtlands' tenth wedding anniversary, and they are dancing to an eloquent *valse lente*, derived from the two-note theme. When the guests are gone the scene moves to the bedroom, where Herrmann's rapturous strings anticipate the lovemaking that is to come.

But moments later both Elizabeth and Amy are kidnapped, and Michael must ransom them; but he is advised by the police to substitute a transmitter for the five hundred thousand dollars the kidnappers have demanded. As he delivers the "ransom" aboard a New Orleans river boat we hear Herrmann at his most gripping: a *perpetuum mobile* for strings against the thundering counterpoint of the organ, representing not only the

steady rhythm of the paddle wheel but the beating of Michael's heart. When the rescue attempt results in the fiery deaths of Elizabeth and Amy, the devastated Michael builds a monument for them. The two-note theme accompanies its construction through voices and harp, until a title tells us that sixteen years have past, at which point we hear a melancholy quote from *Vertigo* which symbolizes the guilt and despair that have wracked Michael all these years.

When Michael and his partner La Salle go to Florence on a business trip, Michael visits the church where he and Elizabeth had first met, and there he meets Sandra, a girl who is the exact look-alike of his beloved Elizabeth. As he courts her the *valse lente* recurs, developing at last into the musical embodiment of romantic fulfillment as Michael dreams of their approaching wedding. "I've waited so long..." he whispers as he embraces her, and the strings sing with unearnest passion.

But before the wedding can take place Sandra is kidnapped, in a terrifying repetition of sixteen years earlier; again Michael must deliver the ransom aboard the river boat, although La Salle has treacherously substituted paper for the bank notes. Surprisingly, it is Sandra herself who comes to collect the ransom: she is in fact Michael's daughter Amy, who had not died sixteen years ago. Believing her father responsible for the

death of her mother she had made a plan with La Salle to swindle Michael out of his property. But after the fact Sandra decides that she has been wrong about her father, and attempts suicide; at the same time Michael discovers La Salle's treachery and kills him, after a struggle which is accompanied by bass pizzicati and organ against a four-note theme on the horns. Michael then takes the money and is determined to shoot Sandra, but when she sees him she runs into his arms. Michael suddenly realizes that he is holding his daughter. As Amy embraces her dazed father the camera spins around them, and the chorus joins the orchestra in a final triumphant reprise of the original *valse*. It was this moving sequence of which Herrmann was especially proud: a moment of utter cinematic and musical splendor. As chorus, horns, and timpani bring the film to its close, Michael smiles at his daughter—and we know that all is forgiven, that both can now find happiness.

The Film: Available on Pioneer Special Edition laserdisc (pan & scan or letter-box); RCA Columbia, Goodtimes videocassette

The Score: Original soundtrack album available on London Phase 4 Stereo LP (SPC21160), Masters Film Music CD (SRS 2004); additional music available from right channel of Pioneer Special Edition laserdisc.

PLAGIARISM... OR INSPIRATION?

by ANDREW DERRETT

Being well and truly entrenched in music circles, one eternal and unjustified criticism leveled towards film music is the subject of plagiarism. To put it simply: composer A steals from composer B and ends up writing score C.

Film music has come a long way since the dark old days of unavailable soundtracks and scratchy mono records half-filled with "source" music. Today, almost every film is accompanied by a soundtrack album and specialist record labels do justice to great gems of the past. But what about respect from the concert hall circles? Today we still have people snubbing film music and referring to it as mere icing for a glossy cake. Movie music is seen as a generous minestrone soup (containing everything), whereas the more serious music is served in the cultured one-flavor variety.

I don't think there is a passionate film music enthusiast who hasn't had to defend his or her beloved soundtracks from some highbrowed doubter. We've all heard it before:

— "The *Jaws* theme comes straight from the last movement of Dvorak's 9th Symphony."

— "The Ewok theme is a rehash of Prokofiev's march from *The Love for Three Oranges*."

— "Horner stole the opening of *Aliens* from Khachaturian's *Gayne Ballet Suite*."

The list goes on and on and on... But who cares? And, so what?

Let's stay for the moment with Mr. Horner. He knows he's not fooling anyone. He has stated that he loves the music of Prokofiev. After seeing *Star Trek III* and being so familiar with *Romeo and Juliet*, one seriously can't expect to accuse Horner of doing any more than pay homage to the great Russian composer. When Kirk and Sulu rescue McCoy from the brig they are accompanied by rustling violins and when the Enterprise burns up in the atmosphere of the Genesis planet we hear the strings reaching and soaring for the highest extremity of their range and providing the scene with warmth and certainly a sense of loss. Both cues are directly out of Prokofiev's *Romeo and Juliet* but who would argue that they don't fit the emotional aspect of the film perfectly? The same could be said for the opening of *Aliens*.

Full marks to Mr. Horner on two counts. Firstly by having the respect to pay homage to inspiration and secondly for showing how relevant music of the past can be to music of the future. (I'm sure many composers of the past would have jumped at scoring films.)

Plagiarism is such a nasty word, but it has been going on for centuries. Perhaps we should refer to it as borrowing. Mozart used Clementi's music in the opening of *The Magic Flute* and he freely admitted it! The slow movement from his 4th horn concerto is a direct transcription from one of his own concert arias. His Flute Concerto No. 2 is exactly the same as his oboe concerto except for a change of key!

The only composer who is not guilty of borrowing is the one who has spent his life locked away from anyone and who hasn't heard a note of music in his life! Music is inspiration and it has been so right through history. We get inspired and long to achieve the heights of those that bring us inspiration. Along the way our own stamp leaves its mark and an entirely creative process has produced an original work. Could you think of anything so ridiculous as crediting

The Rite of Spring by Igor Stravinsky inspired by Tchaikovsky inspired by Beethoven inspired by Mozart inspired by Bach?!

All this returns us to the butt of the criticism... film music. Let's take the opening music used in *Aliens* as an example. The majority of the film going public wouldn't even know it was from some other source. Here the music would simply serve its purpose: to provide the suspense needed to sustain the scene. Those of us who do recognize it as *Gayne* by Khachaturian, which was also used in Kubrick's *2001*, would be reminded of the emotional attachment amply supplied the listener with the feeling of suspense and the loneliness of space.

The music has served its purpose and who would argue that it was a perfect choice for the scene? Instead of accusing Mr. Horner of plagiarism, he should be commended for his choice of music whether it was written by him or someone else!

The argument could go on forever. A friend of mine told me that she thought *JFK* sounded like *Dances With Wolves*. Upon listening closely, they did sound similar but only after that thought had been entertained in my mind. Different people hear things in different ways. Both Maurice Jarre and John Barry have their distinctive styles and the seasoned film music buff can pick out music written by either.

To drown in the argument of plagiarism is to form an entirely "structuralist" attitude to music. How can someone who says "The first three notes in the *Star Wars* main title are the same as the ones used in the main title of *Kings Row*" really be expected to nurture the emotional aspect that the music offers? They are the people who would look at the Mona Lisa and say: "Yes, that's a piece of canvas stretched over a wooden frame depicting an image of a lady who looks like Marie Antoinette." Whereas you and I would say: "I wonder what she's looking at?"

Music structure and theory is fine, but the majority of music listeners enjoy music for what it does to them in the heart and not the mind. When I listen to the waltz from *The Boys From Brazil* I close my eyes and hear a pleasant theme that is not entirely pleasant. I imagine evil dressed in a gown of sparkle waiting to be stripped down to its evil form. (Some analogy, huh! But it does mirror the plot of the film.) But what I don't do is sift through my Strauss collection finding the waltz that Jerry Goldsmith "lifted" his theme from! The person who does the latter has totally missed the point of the music.

Who really cares if one piece of music sounds similar to another? Composers aren't thieves, they are inspired creatures who aim to heighten emotional impact. Horner was inspired by Prokofiev when he scored *Star Trek III* and he simply wants to share that inspiration with all of us. Not to trick us into believing he wrote something he didn't!

The composer at least uses taste and respect when intertwining a precomposed theme into his



Sigourney Weaver and Carrie Henn in *Aliens* (1986), provided with a quintessential James Horner score—powerful and effective, written under incredible time constraints, and featuring numerous "borrowed" elements, from Horner's own work (*Star Trek II & III*, *Brainstorm*), and the work of others, such as Goldsmith's *Alien* & *Capricorn One*, and Khachaturian's *Gayne Ballet Suite*. All went uncredited. Plagiarism... or inspiration?

score. It is usually out of the composer's control when we hear another film composer's music suddenly appear in a film, or some "out of place" source cue rumble through the soundtrack. Take the end of *Die Hard* for instance when we suddenly hear the finale from *Aliens*, or two sections of *Alien* where Goldsmith's score makes way for two cuts from his earlier *Freud*. Such crimes are committed by producers and directors, essentially non-musical people. This perhaps is counteracting my claim about borrowing. "If you can borrow from Prokofiev then why can't you borrow from Goldsmith?" I hear some say.

Well, that is well and good. But why can't such action be left in the hands of the composer instead of the producer. After all, he is the musician!

So the next time you encounter a conversation of plagiarism leveled against film music, ask the accuser what he or she really gets from music. Passionate inspiration and the chance to allow your imagination to swoon? Or to be the only person to know that Horner's main title from *Glory* was lifted from Prokofiev's *Alexander Nevsky*?

You're probably asking how I know *Glory* sounds like *Nevsky*? Well, let's just say it could be a whole new door opening up in the appreciation of music: Listening to your favorite composer's inspiration. If you like James Horner, then listen to Sergei Prokofiev and you might get more out of Horner's music than you did before.

Music has endless pursuits and we are the pioneering loyalists of an underrated art. So listen and enjoy listening. But listen with your heart and not solely with your mind.

Responses to this article for publication in the "Mail Bag" section of FSM would be welcome, possibly focusing on Horner as an example, as he obviously gets inspired a lot.

SCORE

Reader submissions: The SCORE section of *Film Score Monthly* relies on readers for material. If you are interested in contributing, simply write up your reviews and mail them to Andy Dursin (address below). Any soundtrack is eligible for review, though reviews of new releases and obscure material are encouraged. Follow the length & format of the below reviews, and include the following: record label & #, 3-digit recording code for a CD (AAD, ADD, DDD), anything specific about the release (special liner notes, extra tracks, etc.), # of tracks and running time, and a grade from 1 to 5. (A 1 is the worst score of all time, 5 is the best. The average grade should be a 3. Please try to keep your grades in the 2-4 range.)

Send Reviews & Responses to: ANDY DURSIN • PO BOX 846 • GREENVILLE RI 02828 • USA

NEW RELEASES

Brazil • MICHAEL KAMEN. Milan Europe CD (11124-2). 20 tracks - 38:28 • This is a simply dream come true for me as I have been waiting for this score to be released since Terry Gilliam's film blew me away one fateful day back in 1985. Gilliam's film may not be everyone's cup of tea but Michael Kamen's score emphasizes every comic, horror, and action element as quickly as Gilliam and his whiz kids delivered them in the film. The score is based around Ary Boroso's catchy tune and Kamen's variations on this melodic theme range from the breathtaking dream sequences (featuring Kate Bush, unused in the final cut) to the comic office theme and elevator waltz. Kamen has composed a masterpiece of musical parody while still providing bravado and action sequences with gutsy cues similar to the composer's efforts in the *Lethal Weapon* entries and *License to Kill*. The disc also features dialogue from the film that sits nicely between cues. Packaging and artwork from Milan is excellent, as are the sleeve notes from Steven Smith and Terry Gilliam. Highly recommended. 4-A. Derrett

Chaplin • JOHN BARRY. Epic Soundtrax CD, Cassette (EK 52986). 16 tracks - 49:34 • One thing can certainly be said about John Barry, he always lives up to expectations. With *Chaplin*, this means he has provided a lush and always listenable score, in typical Barry style—large orchestra, beautiful and often-repeated melodies, and comfortable orchestrations which neither stretch the orchestra to its fullest nor seek to do so. His music is chock-full of refrains and repetitions, but is of such a lyrical nature that what can you do, complain at how much you like it? Barry nowadays is so established that hiring him is like hiring Jack Nicholson to act—you won't get your character, you'll get Jack Nicholson, and similarly, if you hire John Barry, you won't get a film score per se, you'll get John Barry. When Barry is right for a film, the result is Oscar-city (*Dances with Wolves*); when he's not, the result is a tossed score or parting of the ways (*Prince of Tides*, *Year of the Comet*, *The Bodyguard*). That being said, this CD contains charming period-work (frolicking slapstick, Barry-style), an original Chaplin cue for *City Lights*, and a horrendous pop offering by Robert Downey, Jr. The rest is John Barry, in fine form. 3 1/2 -L. Kendall

A Few Good Men • MARC SHAIMAN. Columbia CD, Cassette (CK 53391). 10 tracks - 27:10 • Courtroom dramas have never been kind to film scores. The high level of tension and drama seems to sustain itself nicely without the help of music. *The Caine Mutiny*, *Judgment at Nuremberg*, and recently *Class Action* attest to this with fairly short scores. Even Williams' *JFK* had to underscore documentary footage and share audio levels with sound FX. There is no surprise then when the same is said for Marc Shaiman's score for *A Few Good Men*. The score is based around an atmospheric motif that is similar to Horner's *Class Action* and steers clear of over-militarizing its opportunities with any clichéd snare drums and regimental brass. "Honor," however, allow Shaiman to heighten the triumph of the film's finale. The only reservation about the album is its length. Totalling 27 minutes with the inclusion of two Sousa marches and a pop song, it leaves very little to listen to. Perhaps the inclusion of dialogue between tracks like the *Caine Mutiny* and *Nuremberg* soundtracks would have been welcome, as the script and performances by Tom Cruise and Jack Nicholson are excellent on either celluloid or CD. 3 -A. Derrett

Hoffa • DAVID NEWMAN. Fox CD, Cassette (11001-2). 17 tracks - 42:37 • Holy cow, a David Newman CD! We truly have entered a "Golden Age" of recordings when a subsidiary of a major studio/label exists for soundtracks, and puts out an expensive, orchestral score like this—hopefully, after a few years of such CDs which sadly won't sell, Fox & friends won't pull out to leave another dark age of unreleased scores and rock song compilations. Fortunately, labels like Fox, Columbia, Morgan Creek, Hollywood and the rest are searching for another *Dances with Wolves* right now and this gem has been released—it's a strong, orchestral score by the ever-competent David Newman, bursting of Americana with its French horn-carried main theme. It's the kind of score which doesn't seem to be done much anymore, though at the same time it's very much a Hollywood effort, begging for an Oscar if only the film did well and wasn't up against a musical. The CD has been sequenced out of order—in other words, to work as a record, and not as a chronological sequence of cues. Danny Devito's liner notes are clever but ineffectual—more detailed liner notes were written (and printed in last month's FSM) but not used. All in all, a great example of the traditional, orchestral score being carried onward. 3 1/2 -Lukas Kendall

Ratings:

- 1: Absolutely Unredeemable
- 2: Below Average, Poor
- 3: Average
- 4: Excellent
- 5: Classic, Absolutely Flawless

When in doubt, give a: 3 1/2

ORIGINAL SCORE

HOFFA



CHAPLIN



A FEW GOOD MEN



Scrooge: The Musical • LESLIE BRICUSSE. That's Entertainment Records CD (CDTER 1194), DDD. 26 tracks - 64:18 • Aha! As a longtime fan of the 1970 movie-musical *Scrooge*, I've waited for someone to release the original soundtrack on CD. It still hasn't happened, but some smart British producer decided the movie could make a wonderful stage musical, and TER has captured the original cast in a Dolby Surround-recording that's an absolute must for fans who have long desired a CD of this wonderful music. *Scrooge: The Musical* was performed last November in England, and while I can't tell how the show itself was, I can report that all of the songs from the film have remained intact—Bricusse has translated his material from the film to the stage very faithfully, using almost exactly the same orchestrations. In addition, three new Bricusse songs have been added—nothing spectacular, but certainly pleasant. Scrooge here is played by Anthony Newley, whose varied vocal tones are perfect for the character. The other performances on this recording, however, are mediocre at best—more often than not the vocals seem "flat" and uninspired (perhaps because the CD was recorded *before* the show opened). The Dolby Surround mix is nice, but the placement of the microphones seems too spacious—the orchestra seems too "far away" at times. However, these end up being minor detractions from an album that will please fans of the perennial classic movie. It's about time! 4 -Andy Dursin

The Young Indiana Jones Chronicles: Vol. 2 • LAURENCE ROSENTHAL, JOEL MCNEELY. Varese Sarabande CD, Cassette (VSD/C-5391). 25 tracks - 75:55 • This is another lengthy disc of solid, orchestral music to the George Lucas ABC TV series. Contained here is Rosenthal's alternate main title (combining numerous styles of music in 38 seconds) along with his scores for "Vienna 1908" and "British East Africa 1909," and Joel McNeely's scores for "German East Africa 1916/The Congo 1917" and "British East Africa 1909." It's not as aggressive as one might imagine (much like the series), and simply being 75 minutes long it tends to feel very "into itself." Rosenthal's music has an elegant, classical feel, while McNeely's is closer to the rousing orchestral music one might associate with George Lucas—this is fitting, considering that Rosenthal's scores are for the child Indy, while McNeely's are for the teenager Indy. Packaging is comparable to the first volume, with extensive liner notes by the composers in the color booklet (a shame Varese can't provide this on every release) and a cover painting by Matt Peak. Overall, it's a joy to get such a quality CD from a TV series which places so much value in its musical scores—the Rick Berman/Peter Lauritsen school it ain't. 4 -Lukas Kendall

1992 RELEASES IN REVIEW

1992 was not necessarily a great year for movies, but for soundtrack releases, it seemed like every two weeks brought another gem. Following are reviews of some of 1992's finest, not-quite-finest, and just-sorta-okay soundtrack CDs (also see pages 52-55 for more picks and pans of last year).

1492: Conquest of Paradise • VANGELIS. Atco/East West CD, Cassette (4509-91014-2), Atlantic CD, Cassette (82 432-2). 12 tracks - 54:21 • In this, the second film commemorating the 500th anniversary of Christopher Columbus, we have a score that differs greatly from the one provided by Cliff Eidelman for *Christopher Columbus: The Discovery*. Whereas Eidelman went for the symphonic approach, filling his score with grandeur and swashbuckle, Vangelis has provided a work that couples Ridley Scott's atmospheric imagery while still providing plenty of scope in its own development. When one mentions "atmospheric score" immediately one conjures up an hour's worth of noise. But in this case the score is allowed to develop musically and not wallow in surreal synthetic sounds, or, as director Ridley Scott puts it, "To score by the yard." Vangelis' synthesizers provided Scott's earlier *Blade Runner* with the futuristic sounds required and his versatility has provided this historical film with a modern-day sound. The haunting "Opening" sets the style for the entire score with its chanting choral movement paralleling Columbus' own movement to his ultimate discovery. As expected, the packaging is excellent, as is the cover artwork. It's a shame Vangelis is seldom heard from these days, seeing that *Chariots of Fire*, *Blade Runner*, and now *1492* are among the best synthesizer scores composed for films. 4

-Andrew Derrett

THE A TO Z OF BRITISH TV THEMES FROM THE FIFTIES AND SIXTIES



The A to Z of British TV Themes from the '60s and '70s • VARIOUS. Play It Again CD (Play 004). 30 tracks - 69:29 • I've always been a collector of TV themes, back to the days before videotape when I had to hang a microphone from my cassette recorder in front of the TV speaker, begging the family to be silent long enough to capture the title tunes from *Lost in Space* or *Star Trek*. So when a compilation like *Television's Greatest Hits* appears, I grab it. Less familiar are the imported collections as most of the themes are from series never aired on this shore. British programs, however, have been widely distributed here and this album contains many well known comedies and drama themes. Unlike the American market, most British TV signature themes have been commercially available and this disc contains many tracks by the original artists like Laurie Johnson (*The Avengers*), Ron Grainer (*Steptoe and Son*), and Barry Gray (*Thunderbirds*). Beware, however, that not all is as it appears. In a number of cases, they've used recordings that do not measure up to the originals (like *Danger Man* without the harpsichord) and a really pitiful version of *Fireball XL-5*. The original single of that one would have been worth the price of this disc. The music has been remastered well, considering the age of the source tapes, and the bouncing from mono to stereo is not very annoying. For those not familiar with many of the shows, the 24 page color booklet answers many questions. Play It Again plans to issue more compilations this year. Hopefully some of the rarer original recordings will be included on those (that's *Fireball* by Don Spencer, His Master's Voice 45-Pop 1087 in case you're listening). 2 1/2

-David Hirsch

Some additional British TV-related compilations have recently been released by Silva Screen, which distributes Play It Again releases as well. The first is *The Man from U.N.C.L.E.*: Cult TV Classics (FILMCD 712). The title is somewhat misleading, as this is not an actual soundtrack to U.N.C.L.E. but a compilation of various TV themes, including *Mission: Impossible*, *Mannix*, *Batman*, *Thunderbirds*, *Stingray*, *Joe 90*, *The Saint*, *The Tomorrow People*, and a host of others. Packaging and sound are excellent. As with the above CD, whether you enjoy this compilation is up to whether you like the themes in question, and approve of the various recordings and renditions presented on the disc. Another disc of interest is *FAB: Music from the TV Shows by Barry Gray* (Silva FILMCD 124). This contains new digital recordings of suites and themes from *Space 1999*, *Joe 90*, *Stingray*, *U.F.O.*, *Captain Scarlet*, and, the biggie, nearly a half an hour of music from *Thunderbirds*. The CD booklet has informative liner notes and color stills, making for a nice package which I have the feeling may not satisfy every completist, but is great for me.

-LK

Aladdin • ALAN MENKEN (MUSIC), HOWARD ASHMAN & TIM RICE (LYRICS). Disney CD, Cassette (60846-2). 21 tracks - 56:02 • The animation is so dazzling in this new feature that, like *Bambi*, the score may get lost in the praise for the cartoons. Aladdin may not be so much a follow-up to *Beauty and the Beast* as it may be a cousin to *Little Shop of Horrors*. You have a hero who suffers from poverty and low self-esteem and a huge

genie with a hip personality. And the score has the free-wheeling abandon that made *Horrors* such a delight. Only in "A Whole New World" (with Tim Rice lyrics) and "The Kiss" does the score pause to get romantic. A highlight is the rollicking production number "Friend Like Me" (with Ashman lyrics) as Robin Williams finds the perfect medium for his clowning. As with *Newsies*, all of the lyrics are contained with the CD package. The Rice supplements to the three Ashman lyrics fit well but the humane charm of the previous Ashman/Menken efforts does seem to be missing. Nonetheless, brush up on your Sunday salaam and rejoice in another Ashman/Menken revival of the Hollywood musical. 4

-Stephen Taylor

Aladdin notes: Several publications (Entertainment Weekly, Premiere among them) have recently included feature articles on Aladdin, Disney's new blockbuster. As it turns out, Ashman co-wrote numerous songs with Menken that were thrown out of the film—one final Ashman song, "Humiliate the Boy," was written by the lyricist during his losing battle with AIDS and thus had an overly hostile tone (the song was, of course, thrown out). Additional songs written by Menken and Tim Rice were also scrapped from the project, most of which centered around the villain. Incidentally, a Broadway production of *Beauty and the Beast* is in the works—the show will feature the original songs in addition to unused Ashman/Menken songs and new original compositions from Menken and Rice. The (very) tentative opening date is sometime this spring.

-AD

Batman Returns • DANNY ELFMAN. Warner Bros. CD, Cassette (9 26972-2). 21 tracks - 77:00 • Holy Bat tracks! This has to be the finest score from Elfman yet. Following the lead of John Williams, Elfman has written a brand new score for the sequel, giving it its own identity in the process. The Batman theme is back, but it's arranged differently and sounds better, and there are basically two big new themes upon which the score is based—The Penguin's Theme is sad and overwhelming, yet it remains sinister even when sung by a chorus during the opening track; Catwoman's theme is more eerie and schizoid when performed by high-pitched strings during the work. You never get bored with the themes, as they keep coming back in various interesting forms, thanks to Elfman, Steve Bartek, and conductor Jonathan Sheffer. This is Elfman's fifth score for Tim Burton and I think the best yet. 4 1/2

-Amer Khalid Zahid

The Best of James Bond 30th Anniversary Limited Edition • BARRY, VARIOUS. EMI 2-CD set (7-985760-2). 31 tracks - 103:22 • The real collector's item here is disc 2. Bond music and John Barry fans will martini toast the release of many never-before-heard cuts, such as "Mr. Kiss Kiss Bang Bang" (the initial title song to *Thunderball*) sung by Dionne Warwick and Shirley Bassey, and a demo version of "You Only Live Twice" totally unlike the recognized Nancy Sinatra song. A moody and ultimately frenzied "Thunderball Suite," over 20 minutes long and in glorious ADD, fills out the gaps in the original soundtrack release; and four cuts left out of the US *Goldfinger* album (and CD release!) have been properly reintroduced. Of course, all this material should have been added to the appropriate CD releases of the Bond scores, which have been handled most sloppily considering their cinematic and musical importance. Disc number one is a comprehensive survey of all the Bond title themes—these are great tunes but how many times can they be repackaged? A massive 28 page booklet highlights this 30th Anniversary limited edition package. And, yes, this CD set proves that John Barry is James Bond. 4

-M. Lipinski

BRIDESHEAD REVISITED



Brideshead Revisited: The Television Scores of Geoffrey Burgon. Silva America CD (SSD 1005). 24 tracks - 58:35 • This new recording of TV music by British composer Geoffrey Burgon features suites from his late '70s/early '80s scores to *Brideshead Revisited*, *Testament of Youth*, *Bleak House*, *Tinker, Tailor, Soldier, Spy*, and *The Chronicles of Narnia*. The suites work well together, very British and orderly, with strings often keeping a steady beat while another instrument(s) plays out a melody. Such English-styled music has never been completely to my taste; it definitely goes somewhere, but does so in a very stately and orderly fashion, whether it's a slow, romantic cue or a climactic action cue. Burgon's music here all fits into that style, and I can definitely picture it lending a sense of class to the visuals. It won't give the rush of a ferocious Goldsmith or Horner action cue, but it does make nice listening, and I must say it's grown on me just while writing this review. Good sound, nice packaging, representative suites, informative liner notes; if you want an hour of this type of reserved but solid British underscore, this is for you. 3 1/2

-Lukas Kendall

Consenting Adults • MICHAEL SMALL. Milan CD, Cassette (35630-2). 15 tracks - 35:48 • If the soulful song "No Headstone on My Grave" inadvertently becomes the highlight of *Consenting Adults*, it bodes none too well for the rest of the score. Too timid and delicate finesse aptly characterizes most of the music. Sad, indeed, when there exists a musical kernel whose potential, so evident in "Encounter," remains unexplored and undeveloped in other pieces. While "Good Friends" has sparkling playfulness, "Love on a Rooftop" promises something less than teasing flirtation. Small's interest lies in accentuating the visual imagery rather than in seducing the auditory sense; consequently, the music does not give the listener the sense of hearing something that may be passionate and sinful. 2 -A. Ong

Dead Ringers • HOWARD SHORE. Silva Screen CD (FILMCD 115). 21 tracks - 63:54 • When I first saw Croenberg's *Dead Ringers* I was swept away by Howard Shore's beautifully solemn score. I've waited years for this release and the wait has been well worth it. Shore's music has always been rich in emotion and perfect at heightening the particular emotions that the screen subject requires. I've always branded Shore's music as "thick" as it is lush and juicy in sound while still having direction and evolving steadily throughout. This is what his score for *Ringers* does with its emotional and lonely opening that's neither overly happy nor sad. Later the conflict between the Mantle twins (both Jeremy Irons) turns to tragedy and the follows suit before it returns to the tranquil main theme. This is a wonderful release and added to the score for *Ringers* are suites to the Croenberg films (*Scanners* and *The Brood*), also by Shore. The presentation of this disc is first rate and some interesting notes on composer, director, and the films are included. Shore's music may not be everyone's cup of tea, but if you enjoyed *The Fly* and *Silence of the Lambs* then this release should please you as well. 5 -Andrew Derrett

Doctor Mordrid/Demonic Toys • RICHARD BAND. Moonstone CD (12985-2). 19 tracks - 63:36 • Imagine my surprise when Richard Band (whom I don't even know) wrote me personally and sent me a CD of his latest score. One would imagine his motive is to get me to review it, so I might as well give the man his due. I've always found that Band's style is very set, much like Leonard Rosenman's. Some might call it predictable and certainly, he has never really surprised me the way a Jerry Goldsmith would pull a new trick out of his musical bag. However, Band is a talented writer who can make the best of limited budgets and time schedules. Like his previous works, *The Pit and the Pendulum* and *The Re-Animator*, *Doctor Mordrid* features much lyrical, thematic material. A sorcery motif and a love theme for the doctor are two of the score's standouts. With his usual battery of synthesizers, Band interpolates 14 brass instruments and 21 violins to here achieve a lush symphonic feel on a budget. However, and this may be the fault of the mix, the use of conventional instruments don't sound very different from their synthetic counterparts. Also included on this release is music from *Demonic Toys*. Though not as colorful as *Doctor Mordrid*, its straight synthesizer presentation leaves you wondering what possible advantage the orchestra was. Despite that, *Demonic Toys* a nice contrast. 3 -David Hirsch



atmospheric composition. *Four in the Morning* was a small film with a small score for orchestra (only nine musicians). The single theme is repeated nine times with minor variations. Both scores are in mono and the sound quality is questionable, but the 12 page booklet, however, is terrific. 2½ -William J. Smith



Daughter), and of course the saxophone recalls *The Russia House*. Some of the action cues ("Test Flight" in particular) start too loud to no good purpose (I'm speaking of the effect on CD), and when one adds it all up there

is just too much repetition of one idea, however inventive (c.f. *Sleeping With the Enemy*). Goldsmith has often said that he would like to score a love story; *The Russia House* was one, and he managed to draw the most sympathetic elements possible from scores as diverse as *Warlock* and *Mr. Baseball*. Okay; but his taste for bombast is still pretty obvious here. No doubt I will be pilloried by the Goldsmith Police for suggesting this, but it seems that the master is at a crossroads. He's finally picking better movies than he used to (whether he gets pitched off them or not), but I have to say his work is not improving. It was never bad, but it's not improving. It's true he's written the best score of 1992 (*Basic Instinct*), but that says as much about the poverty of his competition (the only serious contender was Goldenthal's *Alien³*). Lord knows I'm the last person to consign Goldsmith to the scrap heap, but it's clear to me he's capable of doing even better than he is. Jeff Johnson yearned for the days of *Capricorn One* and *The Swarm*; I yearn for the days where he outdoes even those. Listening to the *Forever Young* finale, I can still imagine it. 3 -Guy Tucker

Hero • GEORGE FENTON. Epic Soundtrax CD, Cassette (EK 53193). 19 tracks - 50:24 • After his Oscar nominated work on Stephen Frears' *Dangerous Liaisons*, George Fenton and Frears reunite on this fascinating film that casts a critical eye on the morals of modern-day media. *Hero* has provided Fenton with the opportunity to compose a score of wide scope and varying styles from which several memorable cues stand out. The opening titles set the pace with "Auld Lang Syne" interpolated into the romping main theme. A laid-back country and western-style cue follows in "Keep a Low Profile," a delightful send-up of a "nightly news" theme follows in "Gale Gayley for Channel 4 News." The CD contains a few source cues but still retains virtually all of Fenton's score. This is another fine score to add to an already impressive list of Fenton credits. 4 -Andrew Derrett



Honey, I Blew Up the Kid • BRUCE BROUGHTON. Intrada CD (MAF 7030D). 15 tracks - 41:06 • I expected the release of *Honey, I Blew Up the Kid* to provide a quick fix to tide me over until the long overdue *Silverado* CD came out. As it turns out, *Honey* stands well on its own as a fine work. The main theme is a marvelous Gershwin-esque passage; most often played by a group of slippery saxes, it has a sort of ragtime feel that is delightful. On occasion it appears at

more frenzied tempos that take on the texture of one of those big old Busby Berkley dance extravaganzas. Throughout the rest of the score are wonderful quotes and motifs from Prokofiev (*Peter and the Wolf*) and Dukas (*Sorcerer's Apprentice*). In "Clear the Streets" Broughton even dips briefly into the Copland bag of tracks he used so well in *Silverado*. As a result this work is extremely accessible while remaining original and fresh. I've found that this excellent work by Broughton may even outshadow *Silverado* as a favorite, stand-out work by this composer. 4½ -Mike Berman

Jennifer 8 • CHRISTOPHER YOUNG. RCA/Milan CD, Cassette (07863-66120-2). 16 tracks - 42:42 • The tone of *Jennifer 8* seems restrained and minimal. The main title with piano leading the way for a subtle orchestra suggests nothing less than coolness and detached fascination, with reference to John Carpenter's *Halloween*; the music hints at none of the grim moments for detective Berlin, who searches in vain for a serial killer. Christopher Young resists making the music too patently atmospheric or menacing, reserving his shocking articulation for genuine moments of trauma. Traces of aloofness recede rapidly; "Eight to Nine" moves with a steady, electrifying force; "Eye to Eye" starts with unnerving riff of the main theme, gaining squeamish intensity and ending with a piano-pounding climax. Finally, the rhythmic performances in "Black Winter" and "Talking Elevator" sweep away any pretense for restraint in a ruthless pursuit of dramatic projection. 3 -Augustinus Ong

Lincoln • ALAN MENKEN. Angel CD, Cassette (CDQ 7 54751 2). 34 tracks - 45:50 • Those who enjoyed "The Civil War" album that accompanies the Ken Burns film may want to check out this orchestral effort by Menken and frequent collaborator Michael Starobin. There are 13 tracks of traditional and wartime pieces with four Lincoln speech excerpts read by Jason Robards with underscore by Menken. The score itself threatens to break out into *The Little Mermaid* hornpipe in a few spots but for the most part the work is restrained and quietly melodic. Most of the cues are less than two minutes in length except for the "Gettysburg Address" tracks which clocks in at 2:54. Robards gives a full reading of the speech and Menken avoids the elegiac undercurrent that Aaron Copland wrote under the words in his "Lincoln Portrait." Instead, Menken's orchestra crescendos in a major key of heroic sentiment that pervades the album. There are 16 pages of notes and historic photographs of Lincoln and his times, including one on "Lincoln and Music." The notes state that "Abraham Lincoln would have loved this recording." Those who appreciate the compassionate words of Lincoln and the music of Alan Menken may love it as I do. 4 -S. Taylor



Mom and Dad Save the World • JERRY GOLDSMITH. Varese Sarabande CD, Cassette (VSD/C-5385). 16 tracks - 40:32 • In many cues from *Mom & Dad*, Goldsmith seems to rearrange notes from his previous works, including *Innerspace*, *Total Recall* (and he even copied Poledouris' *Conan the Barbarian* on that one!), a hint of *The Great Train Robbery* and an annoying dash of "Daffy's Theme" from *Gremlins 2*. I'm not totally down on this album, in fact some of the melodies and action-paced cues are quite enjoyable. The main title theme ("Meet Spengo") especially captures the term "dopey sci-fi." However, be warned: though this score is performed by the National Philharmonic Orchestra, the sound gives a very spacious impression of the Philharmonic... almost as if someone forgot to move the microphones up closer. Some may prefer this type of recording, but the quality itself doesn't hold a candle to *Link* or *Night Crossing*. An agreeable CD, but certainly not a must-have by any means. **2 1/2** -Chris Shaneyfelt

Mr. Baseball • JERRY GOLDSMITH. Varese Sarabande CD, Cassette (VSD/C-5383). 14 tracks - 32:42 • Tom Selleck had another rough year at the movies in '92, with the lame box-office reception of *Christopher Columbus: The Discovery* and the slightly better (though also lackluster) performance of *Mr. Baseball*. Fred Schepisi's entertaining comedy-drama about an aging major-leaguer who goes to Japan to play ball. Jerry Goldsmith's score can be described in one word—wacky. With the "hip," seemingly commercial *Mr. Baseball* theme, Goldsmith won't impress longtime followers expecting another *Blue Max* or cop any Oscar nominations, but the bottom line is that this is a slight, forgettable, but genuinely enjoyable score from start to finish. And Goldsmith's love theme tends to benefit repeated listenings, being particularly lovely in the End Credits suite with the aforementioned wacky main theme. One Japanese rock song is included to pad the running time past 30 minutes. **3 1/2** -Andy Dursin

Of Mice and Men • MARK ISHAM. Varese Sarabande CD, Cassette (VSD/C-5371). 22 tracks - 31:02 • Mark Isham has come into film music consciousness in a big way in 1992 with *A River Runs Through It* and this score. The Robert Redford film will likely get more notice but the Gary Sinise version of the Steinbeck classic is a fresh and original American film not to be forgotten. Isham has avoided the Coplandesque clichés and the electronic moans in favor of a delicate instrumental work. Piano and guitar are the featured solo instruments in a landscape of soft orchestration that blends beautifully with the Sinise vision of tender moments in the face of tragic fate. Similar to James Newton Howard's *The Man in the Moon*, Isham has created an orchestral alternative to the electronic deluge of rock and rap. Unlike some new releases, there are liner notes about Isham and the film in a colorful package. **3** -Stephen Taylor



Patriot Games • JAMES HORNER. RCA/Milan CD, Cassette (07863-66051-2). 10 tracks - 45:09 • A plagiaristic, repetitive score compounding Horner's downfall at this time. Any portion even remotely effective, like "Henry's Game" and "Electronic Battlefield," is either not original to Horner or regurgitated from one of his older scores. The synth sections sound like *Red Heat*, and he borrows from *Aliens*, Khachaturian's "Gayne Ballet" suite, and Shostakovich for other cues—why? Still, the music can be enjoyable to listen to, but frustrating when one realizes how unoriginal it is. **2** -Brian McVicker



Planet of the Apes • JERRY GOLDSMITH. Project 3 CD (PRD 5023). 10 tracks - 25:45 • Intrada CD (FMT 8006D). 11 tracks - 31:06 • Life's funny. Last month I found myself backing up Douglass Fake. That was until I received my copy of his newly remastered and expanded *Planet of the Apes*. Sorry Doug, this was not worth the wait. Despite the inclusion of "The Hunt" and the elimination of tape hiss that plagued the Project 3 release, the new issue is sadly

inferior. Primarily, this is because the original master elements have not survived the years well. Even with all the state of the art technology at their beck and call, Fake and CD remix engineer Joe Tarantino were unable to pull this one back to glory. On the "Main Title" for example, the piano is very flat sounding, the strings quaver, certain instruments suddenly disappear in the middle of a bar, and a percussion hit at 22 seconds is completely missing! Obviously, this all a result of the degeneration of the

master tapes (explained in detail in the liner notes), and it is a shame that one of Goldsmith's most famous scores has succumbed to the ravages of time. The sparse packaging illustrations are probably due to licensing problems since the artwork on the Project 3 CD is similar. That doesn't, however, explain away the production error that really hurts this disc. Somehow, each cue starts not at 0:00, but one second earlier! This means you can't skip to another cue, though it doesn't affect a straight play through. Those responsible at the manufacturing level should be shot. I think I'll keep both discs. Project 3: **4**; Intrada: **3** -David Hirsch

As mentioned last issue, there is a sequencing glitch on some of the initial copies pressed of the new Intrada Planet of the Apes. If you got one of the bum discs, Intrada will replace it for you—phone # is 415-776-1333. -LK



Silverado (1985) • BRUCE BROUGHTON. Intrada CD (MAF 7035D). 12 tracks - 46:25 • *Silverado* at last! The LP was released in 1985, and ever since the music cried out for a CD release that never happened until now. Even at the original LP length of a scant 31 minutes, this was one of the best American Western soundtracks to appear in a long time. Now Intrada has finally released the CD with an added 15 minutes of Broughton's fine work. *Silverado* is a tribute to the classic

action packed "oater." From composers like Dimitri Tiomkin, Elmer Bernstein, Aaron Copland, and others an orchestral tone emerged that best described the epic western. Broughton here takes that sound and makes it his own. His wonderfully rich melodic themes work their way beautifully into the dynamic arrangements. Brass and woodwinds thunder about like wild horses while the French horns open everything up to a grand scale. The music makes for great listening, as it has now been digitally remixed and remastered for the CD. If you haven't seen the film, pick up the CD anyway. Pop it into your machine, then kick back and close your eyes. Tell me you don't see a group of men on horseback off in the distance organizing a posse just there on the horizon. If you're on the wrong side of the law, you better leave town now because they're headed this way! **4** -Mike Berman



Sneakers • JAMES HORNER. Columbia CD, Cassette (CK 53146). 10 tracks - 48:27 • In a year where one can only guess what James Horner was thinking with his "take-the-money-and-run" synth scores to *Thunderheart*, *Patriot Games*, and *Unlawful Entry*, each score less interesting than the last in a "neo-thriller-music-gone-horribly-bland" kind of way, this is quite a pleasant anomaly. No repetitive synths, no overt stealing from past scores (well, maybe a little, but disguised

with a vigor Horner rarely shows), no overbearing cutesy-poo orchestrations, and no Gayne Ballet Suite, it's marred only by the use of John Williams' "The Conspirators Theme" from *JFK*, which was probably the temp track. After breaking into films in the early '80s with a unique, muscular orchestral sound (*Battle Beyond the Stars*, *Star Trek II: The Wrath of Khan*), Horner's sound rather quickly went stale and overbearing (*Aliens*, *Willow*, and, in my opinion, *Glory*), with plagiarism abounding. What was even more heartbreaking was when he shed his orchestral side entirely for a number of droning, atmospheric synth scores which began with *The Name of the Rose* and continued through *Red Heat* and the three scores mentioned at the beginning of this review. Finally, however, with *Sneakers* he has returned to the liveliness and energy of his earlier efforts minus the heavy-handed orchestrations and minimalist synths of his later ones. The orchestral "oompah" of his earlier works may be gone for good—oh, sure, he can do more sci-fi/fantasy films, but chances are that would just give us more *Rocketeers*, and we'd all complain that he used the Klingon/Wolfen/Aliens theme again. Scores like *Sneakers* are the best we can expect from Horner in the near future—light, active, interesting, and original, with Branford Marsalis' sax here adding another pleasant sound. If you've been on a Horner CD boycott since the '80s, give this one a shot. **4** -L. Kendall

Son of the Morning Star • CRAIG SAFAN. Intrada CD (MAF 7037D). 16 tracks - 59:57 • This soaring Safan score is not to be passed up. Written for the 1991 TV mini-series that centered on Little Big Horn, the Sioux nation, and Custer's Last Stand, this is a very special work that features a stirring theme for Custer, a moving love theme for Custer and his wife, and some very interesting American Indian material, perfectly underscoring the presence of a different culture. If you are looking for driving victorious fanfares you will not find them here, as even the battle sequences are underscored as tragic moments. The result is a moving score in every respect with great sound and packaging by Intrada. **3 1/2** -Chris Shaneyfelt

SOUNDTRACK SPOTLIGHT - READER REVIEWS

One thing Film Score Monthly has always tried to provide is a forum for readers to contribute their thoughts on soundtracks. Here are some releases from the past discussed by various readers:

Caravans (1978) • MIKE BATT. Columbia CD (4719352). 14 tracks - 37:00 • A rich score, full of colorful orchestration, beautiful themes and ethnic instruments, makes a most welcomed appearance. From the melodic "Main Title" to the finger-snapping "Russian Dance," the music infuses with vitality and exuberance. The ethnic music in "The Camp of Qualir" quickens with exciting rhythm and exotic intoxication. Barbara Dickson singing "Caravan Song" provides a much-needed balance of western music with its eastern counterpart. This song appears again in "The Aftermath" to suggest the unchanging nature of nomadic life, even in the face of death. At the end, the main theme gets a full treatment in "Theme from Caravans," simmering brightly, surging rhythmically, and filling with prideful sentiment. 4 - *Augustinus Ong*

Close Encounters of the Third Kind (1977) • JOHN WILLIAMS. Varese Sarabande CD (VSD/C-5275, also on Arista CD). 11 tracks - 44:08 • Everybody recalls that vintage year of 1977 when Lucas and Spielberg resurrected the science fiction genre with *Star Wars* and *CE3K*, both with monumental music scores by John Williams. The music, obviously, is sensational—the CD booklet features a note from Spielberg and an in-depth article on the score. There is one extra track on the Varese CD, originally a single packaged with the original fold out Arista LP, "Theme from CE3K," basically a disco version of "The Conversation." Varese's mastering is good but I am not all that excited about it. As this is basically a remastering of the old Arista tapes, you have to remember that I wasn't all excited with the original LP to begin with. The artwork is the same as the previous LP and the only drawback is the lack of running times. But other than that, this is a classic by all means. 5 - *A.K. Zahid*

The Doctor Who 25th Anniversary Album (1988) • KEFF McCULLOCH, RON GRAINER, DOMINIC GLYNN AND THE BBC RADIOPHONIC WORKSHOP. BBC Records CD (BBC 707). 21 tracks - 44:15 • Commemorating the cult show's 25th anniversary, BBC Records has released this album, including on it every theme used in the series, from the old Ron Grainer classic to the 1980 Peter Howell version, the Season 23 Glynn tune, and the latest McCulloch song. There is a slew of McCulloch's incidental music, ranging from '50s style rock to frantic chase music, all of which is quite enjoyable. "Cemetery Chase" and "A Child's Return" are by far the best two cues on the album, both form the "Remembrance of the Daleks" serial, but the rest is still above average, making it a fine anniversary album. 3½ - *Jeff Szpirglas*

Edward Scissorhands (1991) • DANNY ELFMAN. MCA CD, Cassette (MCA-10133). 17 tracks - 49:31 • The best way to describe this score is *E.T.* meets Frankenstein. Most listeners who tired of Elfman's brooding *Batman*-type music will find this to be a wonderful change, mainly because this is a "quiet" score. The themes are supported mainly by wordless choruses that bring a certain "grandness" to the music, although it's unfortunate the themes never fully develop until the end. Still, the style is romantic and poignant, and the real high-point is the suburban music Elfman has composed here. All in all, I didn't find any *Batman*-type themes but I did find portions from *Nightbreed* here and there. On the whole, though, this is definitely a good example of Elfman's work and non-Elfman fans shouldn't pass it up. 4 - *Amer Khalid Zahid*

Link (1986) • JERRY GOLDSMITH. Varese Sarabande CD, LP, Cassette (out-of-print, VCD-47276). 11 tracks - 40:21 • Elisabeth Shue is at the mercy of a homicidal orangutan with a taste for cigars and voyeurism in a Hitchcockian mansion on the English seacoast. Like *Mr. Baseball* and the Dante films, Goldsmith excels in *Link* at setting the mood for a hybrid movie of goofy insanity. The main theme blends the flavor of the Ernie Kovacs monkey-mask trio song with a "Walk Like an Egyptian"-type dance. As the film descends into chaos, chase and slaughter, the variations remain cryptically cheerful even as the strings frantically heighten Shue's desperate attempt to escape simian clutches. Director Richard Franklin praises the delightful finale to the score in his liner notes as the "Flaming Lin" cue

chimes, tom-toms and calliopes with the orchestra in a joyful rhythmic inferno when the bloody ape swings through the maze of manic destruction. Not since the demise of Mrs. Baylock in *The Omen* had a character been given a more fitting musical exit. One of the pleasures of collecting the Goldsmith legacy is when you find a loony gem like *Link*. 4 - *Stephen Taylor*

Memphis Belle (1990) • GEORGE FENTON. Varese Sarabande CD, Cassette (VSD/C-5293). 14 tracks - 44:15 • The first Fenton score I've heard, and from this score I can tell how much talent he has. His score for *Belle* is lush and rich in style, and although the themes aren't entirely developed, they're still very enjoyable and in the finale, very heroic and triumphant. There are feelings of depression and anxiety ("The Bomb Run"), nostalgia and poignancy, and stirring battle music as well. The best track is the End Title Suite, which blends all the themes together. The two big-band tracks are terrific and there's also a modernized, pop version of "Danny Boy" which also gets used in many parts of the score. The recording is great and so is the album. Recommended. 3½ - *A.K. Zahid*

The Nun's Story (1959) • FRANZ WAXMAN. Stanyan Records CD, LP (STZ-114). 22 tracks - 54:59 • The "Main Title/Gaby and Her Father" may be one of the most poignant themes that Franz Waxman ever composed. With the brass and strings playing on the beat to create two dramatic conflict themes of Gabrielle and Sister Luke, the music mirrors the transition of Gabrielle as she prepares to give up her civilian life to become Sister Luke. Other themes so quietly played present the simplicity of her new religious life in the convent. In "Haircutting/Gran Coro" Sister Luke's theme becomes translucent and spiritually uplifting, finally giving way to a fortissimo organ piece entitled *Don Antonio Allegra*. The music, even with all its inherent beauty, may have been better served if this CD included the three speeches as were included in the original Warner Bros. pressing (B1306): the Credo, Mother Emmanuel's speech on "It is not easy being a nun," and Sister Eleanor's pep talk to the postulants. The current issue, however, does have excellent 16 pages of supplementary material. 4 - *Augustinus Ong*

Star Trek VI: The Undiscovered Country (1991) • CLIFF EIDELMAN. MCA CD, Cassette (MCAD/C-10512). DDD. 13 tracks - 45:14 • Going nowhere at warp speed... that is how I feel about the "visual" aspect of *ST VI*; weak plot, poor acting, disarrayed story... the negatives go on and on. However, the audio end is quite the opposite, as this is a magnificent piece of work by Eidelman. Instead of trying to manipulate past *Trek* scores into sounding different, he chose to phase them and venture into uncharted regions—and what an impressive wealth he discovered there. "Escape From Rura Penthe" and "The Battle For Peace" exploit diversions, pauses, and sudden musical shifts which makes for added suspense and enjoyment after the "Overture," which begins unassuming and flawlessly escalates relentlessly. "Sign Off" is one of my favorite tracks; very elegant, memory-stirring and soft, ultimately soaring to the stars, pulling your heart along with it. If this is indeed the last *Trek* film, I could not imagine better music than this to signify the end of the original *Enterprise*'s journeys. A wonderful soundtrack, and I hope to see and hear more of Cliff Eidelman in the future. 4 - *Tom Wallace*

Three from Pino Donaggio. Silva Screen CD (SIL 5093-2). 11 tracks - 77:57 • This collection of three suites from obscure mid-'80s Cannon films contains more lyrical material than Donaggio's more recent efforts (heavy strings!). *Deja Vu* stands out with a rousing opening, a garden party theme, and a waltz that ranks among the composer's best works. *Going Bananas* is a disjointed but listenable orchestral score, with two nice chamber-music type pieces thrown in. "Suite for a Dying Venice," from the score dropped from *Ordeal by Innocence*, has an intriguing, moody main theme that repeats between less interesting suspense cues. 3 - *Jim Gonis*

Thunderbirds Are Go • BARRY GRAY. EMI Records (UK) CD (CDGO 2041). 16 tracks - 46:10 • If Barry Gray will be remembered for anything, then surely it will be for the outstanding material he wrote for the Gerry Anderson TV shows in the '60s and '70s. It is then quite fitting that EMI has seen fit to re-issue Gray's score to the first of two feature films that were

made in the wake of the TV series. Although this album was available through Silva Screen several years ago, EMI has actually gone one step better by including four tracks by Cliff Richard and The Shadows. These tracks were only available on an LP until now. Packaging and the booklet are rather attractive, although the liner notes are very thin. On the whole, a fine tribute to a composer who was very much underrated. F-A-B! 3½ - *John H. Johnson*

Soundtracks available on LP only:

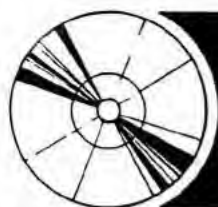
The Hindenburg (1975) • DAVID SHIRE. MCA LP (2090). 11 tracks - 38:00 • One of the casualties of this 1975 box-office flop was the score. The music is muffled and sluggish in the soundtrack mix; handicapped by the slow film sequences. But the MCA re-recording is a revelation. The composer created an exciting, yet elegiac tone poem for orchestra. Even the satirical song ("For the Führer") has a more energetic performance on the LP (with lyrics by Edward Kleban, who achieved immortality in '75 with his lyrics for *A Chorus Line*). A highlight is the climactic string fugue static scene. Like Williams' *Earthquake*, Shire's album is a dramatic musical story by itself. Hopefully there will be a CD restoration and a re-evaluation of the *Hindenburg* score. 4 - *Stephen Taylor*

Marnie (1964) • BERNARD HERRMANN. Crimson Records LP (CR-101). 24 tracks - 49:00 • Despite this release not having been pressed on red vinyl as was the previous version by Soundstage (598), this fine remastering of Herrmann's score, without a doubt, brings forth the inherent glory of his music. The principal theme "Marnie" undergoes many subtle and not-so-subtle transformations to reflect this protagonist's various personal crises. Although "Marnie's Suite" in a recent CD (The Concert Suites boxed set) captures the important essence of Herrmann's music, only this Crimson version fully realizes the six-note motif portraying Marnie's psychological turmoil. His score certainly dispels the persistent notion that Herrmann composed his music with he thought of helping to camouflage the film's shortcomings and to highlight its strengths. Even though the film is not without its flaws, Herrmann's music is definitely not being used as wallpaper to cover up the blemishes of the film. Is not the ideal role of a soundtrack to enhance its accompanying film? *Marnie* might indicate that Herrmann believed that it is. 4½ - *Augustinus Ong*

What About Bob? Reviews by Tom Wallace

Beastmaster 2 • ROBERT FOLK. Intrada CD (MAF 7019D). 16 tracks - 56:18 • For those of you who said film music was getting worse, you apparently have not heard *Toy Soldiers* or this score. Robert Folk appears to be swiftly closing in on Horner's turf, creating grand symphonic sound for small, sleeper films. Like *Toy Soldiers*, the music here is relentless and fast-paced, never allowing the listener more than a brief second to catch his breath. "Dar the Hero" is one of the better cues (though it has not nearly the strength and complexity of tracks such as "Swamp Creature Attacks" and "Neutron Detonator," which are less forthright), and serves as a long sampling for greater things to come. Folk also has a tender, gentler side that flourishes gloriously in "Jackie Alone on Desert" and "Key to the Heart." He also seems to have mastered quite perfectly the technique used by Horner in *ST II*, using subtle, sneak-attack sounds to create excitement during low-action sequences. This CD is a must-have for all soundtrack aficionados!

Toy Soldiers • ROBERT FOLK. Intrada CD (MAF 7015D). 24 tracks - 66:20 • Robert Folk's music here is intense, dramatic and involved. Folk does an excellent job making the film's story surge out at you—the score continually teases you by injecting subtle gestures of climaxes and playing them down. (But even the low points are exciting.) All taunting finally concludes as "The End of Cali" harnesses the entire array of previous material and detonates them into a million fragmented pieces of explosive energy that'll leave many having to recover from shellshock afterwards. If you were to play portions of the *Star Trek* film scores, *Rambo III*, *Star Wars*, *Superman*, and *The Rocketeer* at the same time, this would be the result. [In addition to lots of indecipherable noise!—AD] This is big screen music as it was meant to be, and whatever your musical preference, I can guarantee a more than enjoyable experience from this CD... tremendously exhilarating!



1992 IN REVIEW

BEST OF '92: EDITOR'S CHOICES by ANDY DURSIN

Trying to pin down the top five scores of any particular year can be a tough task, and 1992 is certainly no exception. In terms of the films themselves, however, 1992 wasn't up to the last few years—a flat summer and a woefully bad Christmas season saw to that. As the big filmmakers and composers of 1993 are already waiting in the wings, here are my picks for the best of the past year:

1. **Far and Away** (John Williams, MCA): Epic scores simply don't come any better than this—Williams combines Irish instrumentation with a powerful epic style and a gorgeous, lush romantic theme that's as lovely as anything in this magnificent maestro's career. Developed thematic material makes this a wonderful listening experience from start to finish—*far and away* the best score of 1992.

2. **Batman Returns** (Danny Elfman, Warner Bros.): You can say whatever you want about Danny Elfman, but this score makes for a rich, explosive album that's an improvement on the terrific original *and* the best Elfman has yet to offer. Time magazine picked the movie as one of the best of '92, and the score is equally as good.

3. **Unforgiven** (Lennie Niehaus, Varèse Sarabande): The more I hear this haunting score the more I like it. In direct contrast to the lengthy, epic-sounding style of *Far and Away* and *Batman Returns*, *Unforgiven* boasts a quiet score by Niehaus that perfectly compliments Clint Eastwood's moody and altogether brilliant western. (At this point, the film is one of the prime Oscar candidates for Best Picture.) Niehaus has taken an Eastwood-composed theme and created a beautiful score that doesn't provide the rousing excitement of Broughton's *Silverado* but rather a moving and insightful alternative view of the western genre.

4. **Bram Stoker's Dracula** (Wojciech Kilar, Columbia): This is menacing but also more hypnotic, stylish and romantic than you would expect. Kilar underscores every emotion in director Francis Ford Coppola's visually spellbinding take on the Dracula legend, and comes out with a stunning score that's on a level with the classic Dracula scores by Bernard and Williams of yesteryear.

5. **Aladdin** (Alan Menken/Howard Ashman/Tim Rice, Disney): No, it's not *Beauty and the Beast*, but hey, what is? While the love ballad "A Whole New World" is, admittedly, too soft, there's plenty of punch in the rest of the score by Alan Menken with lyrics by the late Howard Ashman and Tim Rice. Using a jokier tone that its Disney predecessors, *Aladdin* succeeds with a broader, wilder style on the song and score front. This is proof that second-rate Menken & friends is still better than virtually first-rate anyone else—and yes, get ready to watch it mop up on Oscar night. However, after seeing it rake in more money and critical acclaim at the box-office than virtually all of its live action (and supposedly more "realistic") competitors in theaters, it's certainly not undeserving to award an Oscar to the people who helped resurrect the feature-length cartoon and movie musical at the same time.

Honorable Mentions: *Last of the Mohicans* (Jones/Edelman), *Basic Instinct* (Goldsmith), *Home Alone 2* (Williams), *The Muppet Christmas Carol* (P. Williams/M. Goodman), and *Beethoven* (Edelman).

Scores I Expect[ed] To Be Nominated for the Oscar:

1. *Aladdin*: Will definitely win the Original Song Oscar, and there's a 95% chance it'll cop the Original Score one as well.
2. *Far and Away*: John Williams will get at least one nomination this year, if not for this then for *Home Alone 2*.
3. *Chaplin*: It has to be nominated for *something*.
4. *Unforgiven*: My surprise pick. The voters will love the movie, and Niehaus' score, which probably would have been overlooked otherwise, will benefit from that. A surprise nomination if it happens, but certainly deserving if it does.
5. *Last of the Mohicans*: No music fit a movie better in 1992 than the combined effort by Trevor Jones and Randy Edelman with director Michael Mann's film. Look for Daniel Day-Lewis to get an Oscar nod for Best Actor as well.

Other possibility: Terence Blanchard's *Malcolm X*.

Best Record label: *Varèse Sarabande*. No other label puts out as many soundtracks, and without them we wouldn't have the amount of film scores available each year that we do.

Best Re-issue: Silva Screen's *Legend*. In a year of terrific re-issues (SCSE's *Krull*, Intrada's *Silverado* and *Planet of the Apes*, Varèse's *Conan the Barbarian*—all with extra music), Silva's restored edition of Jerry Goldsmith's 1985 masterpiece stands out. With 25 minutes of new music (added to the music on the original release that's been entirely re-sequenced here) and a fantastic 20 page booklet discussing the score and the Ridley Scott film (also the best packaging job of 1992), Silva Screen provides the listener with an expanded version of a classic. The fact that the film was virtually destroyed by studio executives during post-production editing *and* that Goldsmith's score was replaced for the U.S. version simply makes it an even more important release, a must-have on every level and a textbook example on how to restore and re-issue a soundtrack.

Best Unreleased Scores: William Olvis' *29th Street*, a moving score orchestrated by Frédéric Tiegnot. With the huge amount of film scores and made-for-TV work now being issued by such labels as Varèse and Intrada, there ought to be plenty of room for this wonderful score (written for one of last year's best and most overlooked films) to get a release... Philip Glass' eerie, effective score for Bernard Rose's *Candyman*... Miles Goodman's *Housesitter*—how about a CD pairing this light comedy score with Goodman's goofy *What About Bob?* (mentioned last year in this section at this time)?

Consolation Award: To James Horner (see "Disappointment of 1992" below). Even with a bad 1992, his score for *The Rocketeer* has popped up in countless movie trailers over the past year—often times with a note changed (try *Chaplin*), sometimes lifted right off the original soundtrack (*Forever Young*).

Plagiarism Award: John Williams' "The Conspirators Theme" from *JFK* used endlessly in Gary Chang's score for the Steven Seagal action-blockbuster *Under Siege*. (This was also pointed out by reader Stephen Taylor of Mt. Prospect, Illinois.)

Invisible-Man Award: To Mark Isham, who almost-without-notice scored six films in 1992. His work ranged from the inconsequential *Public Eye* (Varèse) to the saccharine *A River Runs Through It* (Milan). Isham fared better on *Of Mice and Men* (Varèse), but it's unfortunate that his best score, the wild and original *Cool World* (Varèse), was written for a film that's easily one of the worst movies of the last five years.

Worst Omission: Among many, the End Credits left off George Fenton's rousing old-fashioned *Final Analysis* (Varèse).

Worst Inclusion: Easily Enya's "Book of Days" on John Williams' *Far and Away* (MCA).

Most Overlooked Score: George Fenton's *Final Analysis* (Varèse Sarabande).

Strangest Score: Elliot Goldenthal's *Alien³* (MCA). It either rubbed listeners one way or the other—any way you look at it, at least it was more interesting than the flop it was written for.

Shortest Score: From a major label, the 27 minute *A Few Good Men* (Columbia) and the 17 minute *Those Secrets* (Varèse CD Club), the latter being a \$17 Masters Film Music "mini-classic" release.

Biggest Non-Controversy: The argument over Jerry Goldsmith's *Mr. Baseball* (Varèse Sarabande). It's a goofy light comedy score with a nice love theme—that's all it is, folks... not the nadir of Goldsmith's career as some pointed out.

Disappointment of 1992: It's never a good idea to single anyone out, but I think many will agree that this hasn't exactly been the best year for James Horner. His drab score for Michael Apted's *Theremin* was followed by an equally dull John Carpenter-esque score for the otherwise entertaining *Unlawful Entry* (both Intrada). And it was a good thing that *Patriot Games* (RCA/Milan) was a terrific movie, because Horner's Irish-wake score seemed like it belonged in another, much different film—certainly not an action blockbuster. His work on *Sneakers* (Columbia) wasn't anything out of the ordinary (with Branford Marsalis on hand, it seemed like a pale imitation of Goldsmith's *The Russia House*), but at least it was an improvement on his earlier scores. Let's hope that Horner will get a chance at returning to what he does best—big, broad orchestral scores—in 1993, putting some flair into an *extremely* stale string of recent work.

THE 15 MOST ENJOYABLE CDs OF 1992

by FORD A. THAXTON

As 1992 came to a close the editor of *Film Score Monthly* approached me about doing a piece on what I thought were the best scores of last year. However, I wanted to do something else: I wanted to do a listing of what I thought were the *most enjoyable CDs* of last year (an important distinction). The list mixes both new scores and reissues.

1) **Basic Instinct** • JERRY GOLDSMITH (Varèse Sarabande VSD 5360) • There is an old saying to the effect that some of the best scores are written for some of the worst movies, and *Basic Instinct* proves the point. Composer Jerry Goldsmith proves once again he is at the top of his game with a seductive, driving score. The only question I have is whether the Academy will remember this effort at Oscar time.

2) **Dead Ringers: Symphonic Suites from the Films of David Cronenberg** • HOWARD SHORE (Silva Screen FILMCD 115) • I will admit right up front that I produced this CD for Silva Screen; however, I must say that without question this stands as one of the most interesting and unusual releases of last year, highlighting one of the best partnerships between director and composer, that of David Cronenberg and Howard Shore. This disc contains suites from *Scanners* and *The Brood*, but the high point is the heart-rending music from *Dead Ringers*. This release proves to me that Howard Shore is one of the most underrated composers working today.

3) **Jaws** • JOHN WILLIAMS (MCA Records MCAD 1660) • It took nearly ten years to see the CD release of one of John Williams' best-known scores. It's worth noting that this is not the original soundtrack recording, but rather a well-done re-recording that contains expanded versions of certain cues that are rather short in the film (i.e. "Building the Cage" and "Main Title"). The only minus on this release is that you can hear a slate call at the very start of track #3.

4) **Krull** • JAMES HORNER (Southern Cross SCSE CD-4) • Before James Horner for the most part musically dead-ended during the late '80s (he did manage to redeem himself this last year with *Sneakers*), he was considered to be one of the brightest new voices on the film music scene. His score for this 1983 fantasy film shows him at the height of his power working with the full forces of the London Symphony Orchestra and Ambrosian Singers. This expanded CD contains more than a half hour of never before released material and it sounds great!!! One wonders what happened to this artist when you compare this effort with that of *Willow*, which in many ways covers the same ground, but is nowhere near as good in my opinion.

5) **Alien³** • ELLIOT GOLDENTHAL (MCA Records MCAD 10629) • This was one of the darkest films I saw last year and in many ways one of the most hated as well. The downbeat final chapter in the life of space traveler Ellen Ripley was beset by numerous production problems and had a new ending shot at the last minute in order to make 20th Century Fox happy. Despite this, composer Elliot Goldenthal's score remains one of the biggest surprises of 1992, a darkly-hued effort that evokes the 12th century rather than the 22nd. It does remind one of the music of John Corigliano (who is thanked in the liner notes), but "Adagio," which underscores the final heroic act of Ripley, who gives her life to save mankind, is simply stunning. If this piece doesn't bring a tear to your eye, nothing will. The only minus of the CD is that the twisted version of Alfred Newman's 20th Century Fox Fanfare is not included, but you can't have everything!

6) **Antony and Cleopatra** • JOHN SCOTT (JOS Records JSCD 114) • This 1972 film, directed by and starring Charlton Heston, is a little seen film version of Shakespeare's great and is graced by John Scott's most moving score to date. This re-recording of the complete score reveals one of the most haunting love themes ever written for a motion picture. The release contains a number of never-before-released sections of the score, and in my opinion is superior to the original soundtrack recording.

7) **A League of Their Own** • HANS ZIMMER, VARIOUS (Columbia CK 52919) • I'm sure a number of collectors will bypass this release due to the fact that it's mostly made up of period songs; however, it's not as well known that it contains a 15 minute suite of Hans Zimmer's rousing score that mixes big band and symphonic elements to come up with one of the most exciting and touching scores of 1992.

8) **Twin Peaks: Fire Walk with Me** • ANGELO BADALAMENTI (Warner Bros. 9-45019-2) • This tragic and strange prequel to the events of the popular TV series relating the final seven days in the life of prom-queen Laura Palmer was one of the film highlights of last year. Composer Angelo Badalamenti's score is for the most part brand new, and only briefly uses his popular themes from the TV series. The highlights of this release are a moody and painfully sad opening title track which captures Laura Palmer's



descent into her own private hell with stunning ease, and "The Pink Room" which features a driving beat and see-sawing strings that describe Laura's erotic and dangerous desires. (This piece, by the way, is written by none other than director David Lynch.) Not for all tastes but well worth a look.

9) **Christopher Columbus: The Discovery** • CLIFF EIDELMAN (Varèse Sarabande VSD-5389) • Cliff Eidelman's score for this really bad Columbus movie is about the only redeeming element of this disaster. Full of power and energy it is well performed by the Seattle Symphony Orchestra and Choir, and belongs in a much better movie. One can only hope that Mr. Eidelman gets much better projects in the future.

10) **Far and Away** • JOHN WILLIAMS (MCA Records MCAD 10628) • What's to say? It's big, it's sweeping, and it's John Williams. 'Nuff Said.

11) **Conan the Barbarian** • BASIL POLEDOURIS (Varèse Sarabande VSD 5390) • Basil Poledouris (who by the way is as American as apple pie) composed one of his finest scores to date for this John Milius film version of Robert E. Howard's sword-wielding hero that helped bring Arnold Schwarzenegger to super-stardom. More of an opera than anything else, it carries the film by itself for the first half hour. This expanded release contains about 20 minutes of never before released music and sounds great. Only minus—the overlong notes by Kevin Mulhall.

12) **Cool World: The Original Score** • MARK ISHAM (Varèse Sarabande VSD-5282) • Here is another good score for another really bad movie. Mark Isham's film career has gone through the roof, as he must have scored about ten movies in 1992. *Cool World*, however, stands out among them, a skillful blend of jazz, rock, and symphonic film scoring which makes for one of the most varied efforts I've ever heard in a film. If you're going to get one Mark Isham soundtrack, this is the one to check out.

13) **Legend** • JERRY GOLDSMITH (Silva Screen FILMCD 045) • At long last, the expanded CD release of one of the most talked-about Jerry Goldsmith scores ever. This expanded release has a 20 page booklet and contains about 23 minutes of additional music that did not appear on the original Filmtrax release. Without question Jerry Goldsmith's most challenging score to date.

The following CDs came out in late 1991, but I didn't get them until the early part of '92, so they are included here:

14) **The Streetcar Named Desire Ballet** • ALEX NORTH (Premiere Records PRCD1017) • 1991 marked the passing of one of the greatest composers ever to work in films, Alex North. This first ever stereo recording of his ballet, based closely on his groundbreaking score, was released shortly before his death and is a must for any film music fan. If you have any trouble finding it in the soundtrack or classical sections of your local record store, try the ballet section.

15) **David Shire at the Movies** • Bay Cities BCD 3021 • David Shire has been scoring films since the early '70s and is highly respected by his fellow musicians. This CD is an excellent overview of his career as both a composer and a songwriter with selected themes from such films as *Farewell My Lovely*, *The Conversation*, *Night Mother*, and many others. The highlight is a 13 and a half minute suite for chamber orchestra of his score to *Return to Oz* which in some ways is superior to the soundtrack recording. It's worth noting that a number of collectors have passed by this release due to the fact that it's not performed by a full symphony orchestra, but by a small chamber group or solo piano. This doesn't change the fact that it is an enjoyable and important release that presents music by one of the best composers working in both films and television. Check it out.

"THEY WERE WHORES!" THE YEAR IN THRILLER SCORES

Article by GUY TUCKER

When the villain of *Traces of Red* is finally unveiled (as if you didn't already know it was the exact character onto whom no suspicion was ever thrown), the tearful accuser asks "Why? Why did you have to kill all those women?" To which the killer replies, in much the same tone someone else might use to explain why the rug needed shampooing: "But they were whores."

I'm hardly the first critic to contrast moviemaking with prostitution. Success in both fields, after all, has so much to do with appearance and clever packaging. The brilliant *Fatal Attraction* campaign has been echoed in virtually every thriller poster this year—the newspapers festooned with collages of torn-up photographs, distorted faces, and female eyes staring between the edges with casts of either madness or calculation; by far the best of these is the beautifully ambiguous *Basic Instinct* graphic.

Basic Instinct is one of the earliest and most obviously visible of the year's thrillers; that's why its music was borrowed for the trailers of *Consenting Adults*, even though the films could hardly be less similar. "Come see our sexy psychothriller," the ads urged, not even hinting at the fascinating ambiguities of the newer film's storyline (even if the filmmakers didn't have the guts to follow through with its very dark implications). At least composer Michael Small didn't have to produce an *Instinct*-clone score; instead, it was a somewhat sludgier version of the kind of thriller music he's been writing ever since *Klute* twenty years ago. The poor guy has been doing little else but thriller scores ever since (*Black Widow* was one of the better ones), and when he gets a chance to stretch a little (*Jaws The Revenge*, *Mountains of the Moon*), you finally get to hear what he's really capable of. But this score is as sadly limp as the film.

If *Adults* is not a straight Goldsmith copy, it is still instrumentally identical to nearly all the other thriller scores of the year. Lots of sultry strings, some moody rattling percussion, suspensefully taunting winds and horns, an electric snarl or two—these are elements that belong in any suspenseful film score, yet this year's thrillers employed them with an eerie uniformity. The Goldsmith score stands out in part because of its haunting melody, its tantalizing electronic rhythms, and its gorgeous string textures. It stands out because Goldsmith obviously really cared about the movie; it is to his canon what *Body Heat* is to Barry's.

As bad as some of these thrillers were, I think their composers often took them no less seriously. Thomas Newman wrote a lovely, heartfelt score for one of the year's most completely ludicrous movies, *Whispers in the Dark*, a work which incorporated some of the quirkier instrumentation for which he is usually known, yet also bared as its soul a winsome theme that stood for the yearnings of the (hopelessly deluded) psychiatrist protagonist. Thomas is widely regarded in Hollywood as the most gifted of the uniquely talented Newman clan, and this is surely the year he came into his own.

This is also the year that James Horner appeared not to be merely an emperor with no clothes, but an emperor with no clothes who's also an exhibitionist absolutely daring you to notice that he's going bare-assed. Now, it's not like James Horner ever wrote a score that hurt a film. One reason is probably that his work has become the cinematic equivalent of elevator music—you're rarely aware it's there. Not because it's complicated and staggering and subliminal (c.f. *Alien*), but because he's not doing anything. *Unlawful Entry* was a surprisingly gripping and even believable shocker about a couple menaced by a rogue policeman. Horner probably got *Entry* because he's worked with its producer so often, and that relationship is probably also the reason the score never got tossed. Or, just as likely, the fact that Horner doesn't do anything wrong. Of course he does nothing at all right. He doesn't heighten tension, he doesn't enhance character, he doesn't try and tell us something the director would like us to know without yelling it through some dialogue. No, Horner just collects his fee and writes what he feels like writing. When he's in a good mood (*Sneakers*), it's infectious, but these moods are in-

creasingly rare. I should stress that I do not write these things just to score points off the man, because, for God's sake, I love a lot of his music, *nobody in the world* writes like him at his peak—he's one of the most original voices in the field but these days that voice is a mumble, and you wish he'd finally clear his throat. All the more so since the ambiguities inherent in films he does like *Unlawful Entry* or *Patriot Games* really ought to lead to sensational scores.

Either would have been an ideal vehicle for relative newcomer Christopher Young, whose approach to his scores is sometimes dauntingly thoughtful—watching a movie like *Hider in the House*, you can almost imagine him thinking about how best to tackle a story about a lonely man hiding in a wealthy couple's attic. Young scored this year's not dissimilar *The Vagrant*, about a monstrous squatter tormenting a paranoid yuppie; but unlike the wistful *Hider*, the *Vagrant* is a sadist of a rather intellectual bent. Young had every opportunity to repeat himself, but instead composed his most bizarre and complicated film score to date, a work crammed with weird motifs and weirder instruments that created a sense of psychological chaos which made even the butchered video release of the movie seem as complex as it was meant to be.

On the opposite end of the pole, Young was tapped to quickly replace a Maurice Jarre score for *Jennifer Eight*. Fast but brilliant scoring is one of this composer's trademarks; unfortunately, the producers seemed to feel that less would be more, and though we can still hear the composer's uniquely crisp string writing and boundlessly clever use of percussion (he started out as a jazz drummer in New Jersey, I'm told), there's not enough of it to make much of an impression. The uniquely troubled nature of the production was surely a factor, and perhaps a reason that it was so poorly marketed.

Better but more cynically marketed was the detestable *Single White Female*. It did have a terrific main title sequence, meaning Howard Shore did two of the year's best (the other was *Prelude to a Kiss*). Indeed, the film began beautifully in terms of character study; but since one knew going in that it was going to degenerate into just one more bloodbath, this construction of sympathy seemed all the more insulting. Shore might have won the assignment on the strength of his astonishing *Silence of the Lambs* (for which he deserved the Oscar), but this is also the man who wrote so touching a score as *Big* (for which he deserved an Oscar nomination at least); he found the humanity in the characters that the filmmakers were all too happy to sacrifice by film's end. It's not great Shore, but it gets the job done and adds a bit of sparkle besides.

Shore did lean a bit on the heavy colors he used in *Lambs*, and he's entitled: they're his. George Fenton's *Final Analysis* is another matter. I've never been able to get a handle on Fenton; some of his work I absolutely love, but as strong a composer as he can be, I can't hear a style. I don't suppose that's a hanging crime, but when such great and diverse scores as *Memphis Belle*, *Cry Freedom*, *High Spirits* and now *Final Analysis* all come from the same pen, and I can't find anything to link them... well, it vexes me. Perhaps Steven J. Lehti, writing in *Soundtrack!*, expressed it best when he observed that Fenton generally introduces the germ of his theme at the start of the score and then expands it as he goes along. That's a style of approach rather than of craft, but it's all I have to go on so far. And actually, *Final Analysis* contravenes Lehti's (otherwise accurate) diagnosis. Fenton introduces his main idea straight away, and refers to it regularly throughout: a driving rhythm, almost martial in tone due to its snare drum. It doesn't mean much in the film's context, but I imagine he was told to grab the audience immediately. Fenton's own approach seems more evident in the way he handles the love theme—it grows more naturally than the actual love story.

Conversely, three of the most instantly identifiable composers all did their bits for the genre. Ennio Morricone's undistinguished *Rampage* (scored and issued by Virgin in 1987) finally saw release. Pino Donaggio wrote among his most characteristic romantic scores, serving as witty counterpoint to Brian DePalma's wonderfully crazed *Raising Cain*. And Leonard Rosenman contributed one of his most unusual scores to the dreadful HBO movie *Keeper of the City*, lending more weight to its story (of a mad reli-



CD covers to *Basic Instinct* (above), *The Vagrant* (top right), *Jennifer 8* (bottom left), and *Unlawful Entry* (below)



gious serial killer) with his distorted church-choir melodies than the film deserved. More in keeping with Rosenman's signature style was the terrific main title, but on the whole, this was a score better heard on film than on disc (and why see the film?)

Oh dear, I fear I've just said that that score should never have been released. I sure didn't mean to do that. But when you blow fifteen bucks on something like *The Hand That Rocks the Cradle*, you tend to wish you'd listened to the angel on your right shoulder instead of the devil on your left (you know, the little red guy that says "Go on, get *Passenger 57* even though you only liked the chase cue"). Now, I loved this deadly-nanny movie, and I think it's probably the best of this year's crop of paranoid fantasies; and when I saw the movie, I thought Graeme Revell (who did such a fine job on the thriller score *Dead Calm*), had done a bang-up job. I didn't know that the beautiful main title was actually a (credited) adaptation of "Poor Wand'rin' One" from "Pirates of Penzance." Nor had I yet heard that the score in the film was actually the third Revell wrote for the film. What did it matter? They seemed to have found the right combination, and managed to do it with their original choice.

But the album's a bore, because most of it is cat-and-mouse music. You know the style. Like when Julia Roberts at the end of *Sleeping With the*

Enemy discovers that her home has been invaded by the Phantom Towel-Straightener. In *Cradle*, it's "when's the home going to be invaded by the nanny?" In *Entry*, it's "when is the home going to be invaded by the cop?" And then in—well, why go on?

Around Thanksgiving, I thought we'd finally seen the end of these movies. Not forever, but certainly not in such profusion. (Thank God the parodies, like *Hexed*, are coming.) But now, playing in theaters as I type is *Body of Evidence*, scored by Graeme Revell. Revell is said to have had a great number of scores rejected, but nevertheless he is pretty much the number one choice on the thriller circuit. Sometimes he does a good job, sometimes an indifferent one. *Traces of Red*, one of the worst films not just of 1992 but of all time, happened to have Revell's most interesting thriller score of the year, all slicked-up with breezy sax and sleazy cornets—it plays like a "Symphonic Ode to the *National Enquirer*." Would I like an album? I don't know. Because so many of these thriller scores are just like *Enquirer* covers. They promise so much, yet the insides deliver so little. And if everyone today is so willing to say the exact same thing about movies, then it's hypocritical as hell to suggest that the same never applies to their scores.

READERS' POLL: BEST OF 1992

Compiled by ANDY DURSIN

Ahh, it's that time of year again, and all of the results for this year's *Score Awards* appear below. Several categories have been omitted for the simple reason that not a whole lot of the responses included them—while everyone sent in their Top Five of 1992, few readers sent in responses for "Best New Recording of Film Music." (There was some confusion as to what this category actually meant. What we were looking for was a new recording of older, perhaps previously released material—*Lean by Jarre* or *The Night Digger*, as a couple of readers did point out. Perhaps "Best Compilation" or a simple explanation of the category should have been included.) At any rate, thanks go out to all who wrote in!

You've been waiting for it, and finally here it is—the "Score" of the year in the view of our responding readers. In tallying up the final results, points were awarded in terms of placement on the lists—5 points for 1st place, 4 points for 2nd, 3 for 3rd, 2 for 4th, and 1 for 5th. Thanks go out to the readers who submitted their "Best of 1992" lists, and for including five choices in virtually every case. And now, the Top Ten of 1992:

1. <i>Far and Away</i>	John Williams	37 pts.
2. <i>Basic Instinct</i>	Jerry Goldsmith	30 pts.
3. <i>Bram Stoker's Dracula</i>	Wojciech Kilar	17 pts.
4. <i>Batman Returns</i>	Danny Elfman	14 pts.
5. <i>Alien³</i>	Elliot Goldenthal	11 pts.
6. <i>The Last of the Mohicans</i> 1492	T. Jones/R. Edelman Vangelis	10 pts.
7. <i>Aladdin</i>	Menken/Ashman/Rice	9 pts.
8. <i>Cool World</i>	Mark Isham	8 pts.
<i>Honey, I Blew Up the Kid</i>	Bruce Broughton	

Oscar Nominations: *Aladdin*, *Far and Away*, *The Last of the Mohicans*, *Chaplin*, and *Bram Stoker's Dracula* appeared on the most lists received for this year's projected Oscar nominations (listed on page 3). Although not everyone picked a winner of those five, *Aladdin* got the vast majority of responses for the Oscar winner (not surprisingly).

Best Composer: Again, a category that not everyone responded in—however, Jerry Goldsmith received the most votes for a wild year that included some six different film scores. There was something in them for every taste, and that was reflected in the amount of votes he received for Composer of the Year, with John Williams running second.

Best Re-Issue: A terrific year for re-issues, and Silva Screen's *Legend* received the most votes for Best Re-Issue of 1992, with its excellent booklet notes, re-sequencing and 25 minutes of new material. Varèse's *Conan the Barbarian* was second (including some 20 minutes of new music).

Best Unreleased Score: Philip Glass' *Candyman* received the most votes for Best Unreleased Score of the year. Glass' work was also mentioned for Errol Morris' film *A Brief History of Time*, also not released. Bruce Broughton's *Stay Tuned*, Shirley Walker's scores for *Batman: The Animated Series* (on Fox TV), Ira Newborn's *Innocent Blood*, Howard Shore's *Single White Female* and Frédéric Tiegorn's *Fortress* were also mentioned. (Broughton had a couple of cues, albeit very short, on the Morgan Creek *Stay Tuned* soundtrack.)

Label of the Year: A toss-up between Varèse and Intrada, with Silva Screen running a close second.

Worst Score of the Year: A nearly unanimous choice for the Worst of '92 was any one of the following scores by James Horner: *Patriot Games*, *Thunderheart*, and *Unlawful Entry*, the latter receiving several votes from readers. Others included *Freejack*, Dan Wyman's drab synthesizer effort

for *The Lawnmower Man*, Randy Edelman's *Distinguished Gentleman*, Alan Silvestri's *Ferngully*, and Harry Manfredini's *Aces: Iron Eagle III*.

Quotable Notes and Quotes: For best label, Jeremy Moniz of Casper, WY noted that Intrada "has shown the most improvement during the year with establishing a basic CD design as well as releasing a good balance of re-issues, new works and low-budget material, most notably the Richard Band series." He also notes that the restored edition of *Conan the Barbarian* is "Varèse's first really impressive re-issue"... Stephen Taylor of Mt. Prospect, IL notes that the Best Trend of 1992 is "more separate issues of pop songs and score (*Cool World*, *Home Alone 2*, *Malcolm X*, *Trespass*, etc.)"... David Porter of Sanford, NC notes that the score to *The Lawnmower Man* is "one of the most monotonous, irritating, boring scores to come down the pike in a long time. I like electronic scores, but this one adds fuel to the traditionalists' anti-electronic arguments"... Mike Rhonemus of Bluffton, OH, on Horner's *Unlawful Entry*: "a very unimaginative, atonal score, showing that Horner should stick to sci-fi and fantasy films"... And in closing, as Michael Rhonemus pointed out, and as many of us no doubt agree, Georges Delerue will be missed the most of anyone in 1993.

Big Bone-To-Pick by Lukas Kendall: I have to state my annoyance and disappointment at the fact that Alan Menken, having won this year's Golden Globe, is virtually assured of another "Best Score" Oscar for yet another song-score. An Oscar for *The Little Mermaid* was annoying, but Menken was new, so fine. An Oscar for *Beauty and the Beast* was even more irritating, but again, it was understandable, and after all, the guy's partner died. But now Menken is a shoo-in for another Oscar, and this is the last straw. These are song-scores—no matter how much you justify that Menken has actually written instrumental underscoring, it is grossly unfair to have common Academyites compare a CD of *Aladdin* and a CD of *Basic Instinct* to decide on "Best Score." The one with songs integrated into the music is going to win, especially from a Disney film which makes such fuss about being a musical. The most irritating thing about *Aladdin* is that it's not even that good! The songs are not well-integrated into the story, and the score, beyond just being instrumental versions of the songs and flowery Mickey-Mouse wallpaper, was buried under an awful sound mix. But rest assured Alan Menken will win again, simply because: 1) He's a big name now. 2) People love the movie. 3) It's a song-score. This is entirely the opposite of why a score should win a "Best Score" award.

To give Menken credit where it's due, he and Howard Ashman have revitalized the animated musical, and it's hard to make a case against something so many people adore. But to place his "scores" in the Best Score category is an insult to all the composers who have labored for years to write quality, dramatic underscoring, and are destined never to win an Oscar when a song-score comes along that can so easily grab the public's attention. The music branch of the Academy should know better than to place Menken's efforts in the same category as "regular" scores—by all means, give him and his team the recognition they deserve, but don't screw good composers out of a prized award for something over which they have no control.

For my money, the best score of the year is Elliot Goldenthal's dark and uncompromising *Alien³*, and the reasons it didn't have a chance in hell of even an Oscar nomination are numerous: 1) The movie bombed. 2) The music is dark and unmelodic. 3) Who's Elliot Goldenthal? Never mind that it's a bold, complex effort, serving the troubled film to amazing effect. But until a substantial number of idiots either brighten up or pass away, the Oscars will be a pathetic joke. So please, stop writing "this one deserves the Oscar" in reviews and articles—nowadays, a great score is one only appreciated by those with attention spans greater than Homer Simpson's.



MAIL BAG

THE COMPOSERS SPEAK

Interviews by LUKAS KENDALL

A number of discussions have taken place in this, FSM's letters column. First, there was speculation about where film music is going in the future, is it getting "better" or "worse"? Just recently, in the 11/92 issue, a letter from Intrada's Douglass Fake started another controversy by taking a stand against negative criticism and attitudes on the part of film music reviewers and fans in general. Letters in response to Mr. Fake's letter (many of them positive) have only intensified the debate.

For this mega-sized issue of FSM, I thought it would shed some interesting light on the debates to interview some film composers on what they thought on both subjects, overly negative criticism and where film music might be going in the future. So, with answering machine taping and phone bill skyrocketing, that's what I did. (Special thanks to Bob Badway for the editing assist on the Young interview.)

Neither Christopher Young nor John Scott should need much introduction to film music fans. Christopher Young is one of most talented composers to emerge in the '80s, adept with both an orchestra and with synthesizers. Among his most notable

scores are *Hellraiser 1 & 2*, *Flowers in the Attic*, *The Fly II*, and just last year *The Vagrant* and *Jennifer 8*. As someone who has always had something to say on his craft, he seemed a natural to interview for this topic. He even got so into the first topic that he wrote up 15 points he wanted to make on film music reviews. (At one point, Chris also read back to me my review of his score for *Jennifer 8*, commenting on what was accurate and what was inaccurate—a truly unnerving experience.)

John Scott began his career as a player in England, playing sax and flute, among others, for composers like John Barry and Henry Mancini. He has composed music for films since the mid-'60s, with some of his most notable scores being for *Antony and Cleopatra*, *Greystoke: The Legend of Tarzan, The Final Countdown*, and last year, *Shogun Mayeda* and *Ruby*. He has started his own label, JOS Records, thankfully releasing many of his own scores. Soft-spoken and accessible, he is a joy to talk to, providing many insightful comments on where film music has been and where it might be going.

CHRISTOPHER YOUNG

Lukas Kendall: As a film composer, what are your reactions to Doug Fake's letter and the responses to it, or just the criticism he refers to in general?

Christopher Young: I laud Doug's attempt to point out that film music critics are often unnecessarily severe to composers. When I read a review, I can't help but think, "gee, if this person only knew what the environment surrounding this picture was all about." In order to accomplish a comprehensive review of a score, the critic really should know the circumstances the composer was in, or at least have an idea of what this business is all about. The pressures put upon a film composer time after time to produce the enormous quantity of music required in films is almost inhuman. I just know, at the onset of a project, we all wonder, "Are we going to be able to get this thing done?" Of course, as a lot of older composers will attest, the longer you work in film, the more you develop the ability to work faster. You learn how to get the ideas on paper a lot quicker. Even Jerry Goldsmith has stated in some interviews that at the onset of his career, he was an extraordinarily slow composer; well, we all went through that—"Am I going to be able to knock this stuff out quick enough to make a career?"

We also wonder when we're going to run out of ideas. When have we said everything we're going to say? When does the burn-out factor start taking its toll? Studies of creative burn-out, though, generally tend to support the philosophy that ideas don't stop coming all of a sudden. Rather, the creative person loses interest in what he's doing, he wants to move on. And as a consequence, since his heart and mind are no longer into the material to the degree that they used to, his desire to do quality work is affected, and one generally sees a decline in his output.

But, getting back to unnecessary cruelty in reviews, I think it's too bad there isn't more of a direct line between critics and composers. For instance, if you found you were going to review a score of mine, you might want to pick up the phone and say, "I'm not here, I don't live in Los Angeles, is there something I should know about the circumstances surrounding this project that might help me understand how to approach this score better?" There are usually only a handful of scores within a composer's career that he or she

can point to and say, "This is what I really wanted to do for this picture, this is what I felt was correct." With films today, everything is done by committee.

LK: Knowing that it's sort of impossible, however, for people to be calling up Jerry Goldsmith to ask about a particular score, if people are writing reviews not knowing more than they do, what do you like to see, what do you consider constructive?

CY: First of all, as you yourself have admitted, you haven't seen a lot of the films of the scores that you write about. It seems that in a lot of reviews, the critic announces at some point (and I tip my hat to those willing to admit it) that he hasn't seen the picture. How can you criticize or laud a film score unless you know how it functions in the context of the picture? For instance, you might review a score by a composer generally known for writing interesting and complex music, who now all of a sudden has written something dramatically unlike and less impressive than his previous works. If you haven't seen the picture, you might assume that he just didn't get it up for this film, that he didn't care, or missed the point of what you thought the subject matter of the film is about. Viewing the picture would clarify whether it could've handled a denser score. So to answer your question, I think that's the first thing that needs to be accomplished: if someone's going to write about a film score, he or she should at least see the picture.

Secondly, something that continually frustrates me in reviews is the misuse of musical terms. If I see a term misused, it will immediately disqualify the review for me, and the credibility of the critic. I suspect that most film music critics are not music majors, nor in some cases have not even taken a basic music theory or appreciation class. When an oboe is mistaken for a flute, or an electric bass for a bassoon, it makes me wonder, did this person hear the same score as me? If he doesn't have the ability to discern the difference between two instruments, how



trustworthy can his criticism be? It's not that I think critics should stay away from using musical terms, it's just if they don't really know what they're talking about, they should get someone who knows the proper terms to help them.

Another thing that stuns film composers is that the film critics of the local trade papers devote one or two sentences to the music within comprehensive reviews. Again, how could the critic, perhaps well-schooled in discussing acting or directing, but not music, know enough about music to condemn or praise a score? I've always thought that films should be reviewed by an ensemble of people; there should never be one person allotted to critique a film. It should be a team effort of people specialized in their own areas of filmmaking, each contributing a paragraph or so about those particular areas.

LK: One thing I've noticed about criticism is that there's like a carte blanche attitude of critics to tear into things because they're critics and that's their job. Especially with film music when people like yourself will be reading these reviews, perhaps people should have a little more respect with what they're saying, even if it's not complimentary.

CY: I know what you're implying, but I don't think "respect" is the correct word. I would hope that the serious film music critic would feel the need to understand, in the fullest possible way, what he's about to review. That person might want to take some sort of music class, if for no other reason than to help develop the vocabulary

to appropriately express his/her own response to the music. Why it works or not, why they like it or they don't. Education in music—harmony, counterpoint, history, construction, whatever—sort of demystifies music and breaks the barrier to truly understanding it.

I love the fact that there are listeners addicted to film music, though there aren't too many who are. Also, it's unfortunate that there are so few publications devoted to film music. 200 years from now, musicologists researching one of Jerry Goldsmith's scores for a thesis or book will want to see how that particular score was received at the time of the film's release. They'll go back to the trade papers and they'll find a couple sentences, which won't do any good. They'll turn to *Film Score Monthly*, *Soundtrack!*, and whatever handful of others exist throughout the world, and that might be their only sources of criticism. Writers need to understand the potential impact they could have on future generations, and see the importance of scholarly reviews: accuracy and substance are a must!

Regarding the harsh response that Jerry Goldsmith received over his scores to *Medicine Man* and *Mr. Baseball*, I'm sure there are so many people who worship what he does, yet also have a sadistic tendency to want to see him fall on his face. It's hero worship gone sour. We're talking about a man who has written somewhere over 100 hours of music (this is a wild guess). Now, it would be unfair for a composer to expect a reviewer to make sure that every single word of every single review is absolutely perfect—similarly, it's ludicrous to expect a film composer, with the kind of productivity required of him, to write each and every note perfectly. I think it's time to give this guy, who has made an incredibly major contribution to film music, a *break*. He has influenced the film music of the past three decades in more ways than anyone could list. He's influenced all of us. If I could write a *Mr. Baseball* at his age, knowing what I've written

up to that point with such consistent quality, I'd be thrilled to death.

After doing that many films, with so few scores thrown out, what amazes me about him is how he could possibly figure out time after time a) what is good for the picture, b) what is good for him, and just as important, c) what he thinks his employers think is right for the picture. When you work on a picture, you're introduced to an ensemble of people who you've probably never worked with before. They've heard your music, seen your pictures, but they don't know you. You've got to figure out the politics of the picture yourself. Is everyone panicked? Does everyone think the film's going to flop? What am I supposed to be doing? Hats off to Goldsmith for being able to compose 160+ scores that have actually remained in their respective pictures more or less intact. That in itself is a minor miracle. And what's more—they're all brilliant. So he had two scores tossed last year; to me, that's more an indication of industry insecurity or, in all probability, it simply means that the communication didn't work properly in the time he had. That's generally what tossed scores are all about. To say that Jerry Goldsmith wasn't inspired by *Medicine Man* is a crock of crap! It's impossible for a critic to decide when a composer is inspired or not. Whether one score is more "impressive" than another has very little to do with inspiration.

I just think it's time for everyone to cool down on being anti-Jerry Goldsmith.

Interview, Part 2:

LK: What are your projections for film music in the future?

CY: I think that question has to be divided into two categories: trends in the near future and trends in the distant future. The first category is less complicated to predict than the second, because film music today seems to have firmly established a trend that started in the late '50s and '60s. In order to predict the distant future of film

music, we would have to travel forward in time and absorb the aesthetic state at the time. Films, as well as film music, have always tried to tap into the tastes and needs of the general public, always trying to keep current. So we'd really have to know the kinds of films made then, to guess what kind of music might be written for them. Almost all the films that have ever been released were determined by a collective of people who tried to interpret what the people wanted. Maybe in the future the public will have more participation in selecting what movies and music should be made. Your guess is as good as mine.

LK: That pretty much covers the far distant future. As for the near distant future, where do you see film music going?

CY: Currently, popular music trends have infiltrated film scores in a major way. I think this trend started to solidify during the '60s, when people realized they could make money from a soundtrack release that contained a hit song. There have been many cases where the soundtrack album has been far more popular than the film. Rock music has become a huge business, and the whole tie-in thing with film to improve an artist's visibility, and vice versa, has grown. Back in the '40s, '50s, '60s, and even the '70s, if a song was needed, it was more often the case that the composer of the underscore would write it. Now, it's very rare for the composer to get that opportunity.

The prevailing attitude is that in order for a contemporary film to succeed, popular tastes must be acknowledged, in order to appeal to the younger people (who buy the most tickets). In order to survive, you have to adapt. There are some composers who shun all of what rock and pop music implies, and unfortunately they're struggling.

So popular music is here to stay, now manifesting itself in the use of synths. New approaches to film scoring have had to come about because of the nature of synthesizers. When working tonally, synthesizers generally mean minimalist activity happening around a pedal point. Harmonic and melodic motion is generally propelled around the idea of a pedal, a drone—a single note, usually in the bass, that hangs down at the bottom and sustains itself for a long period of time. It's used as a ground for any musical activity that happens above. That's why collectors dislike minimalist synth scores—they don't seem to go anywhere because they *can't* go anywhere. With the music of the great Golden Age, there is wonderful melody supported by rich harmonic progressions in constant motion, and it seems so much more sophisticated than what we're doing now. With the frozen pedal of synthesizer drone scores, you're always working around a tonal center that is constantly being reinforced by that single note. Unless you let go of that note, you can never be released from it, no matter how successfully you are able to disguise it. (It would be unfair not to mention, however, that there have been some very exciting atmospheric-environmental scores written recently, whose complexity of sound survive the drones over which they are laid.)

I promise you, go to your film music CD collection, pick out any synth score, by absolutely any composer, randomly play any track, and it will probably include a drone at some point. Listen to that lowest note and hum it, and watch how long you sing that one note. You'll find yourself holding that one note in some cases for two or more minutes.

In my own experience, the first time I had to address whether I was going to join this school of thought was while scoring *Bat 21*. That's the first score of mine where almost everything

Fifteen observations on film music reviews by a film music composer: by Christopher Young

1. Composers are more appreciative of intelligent reviews, not witty ones.
2. Good musical criticism requires as much preparation and discipline (though of a different kind) as the composing of music.
3. Frustrated literary ambitions should not overshadow clearheaded criticism.
4. Don't get caught in the trappings of cute phraseologies as a way to disguise critical inabilities.
5. If you're not sure what you really want to say other than simply "I like..." or "I don't like..." then don't say it.
6. Avoid using musical terms incorrectly. If you're not sure what you're talking about, get help from someone who does. One misused term can disqualify the credibility of an entire review.
7. See the movie before you review the score. In theory, film music's first job is to satisfy the needs of the picture. Unfortunately, it often happens that the composer is forced to neglect the picture in order to satisfy his employer. The relative success or failure of a film score can only be determined *after* you establish the film's dramatic needs.
8. Film music is not written in a vacuum. Remember, certain purist attitudes that may apply to other forms of music criticism do not apply to film music. Every score ever written for a movie had a unique political environment surrounding its creation. Talk to the composer in advance if possible. Is this the score that he intended to write? Exactly how little time did he have? Keep in mind—delivery dates are inflexible, regardless of whether the composer has twenty minutes or an hour and twenty minutes to write. The outcome of the score will always be directly affected by the amount of music and the brevity of the schedule. Ask the composer if he was coerced by the director, producer, studio, music supervisor, or someone else into delivering something he doesn't believe in. Too many broths have been spoiled by an overabundance of cooks.
9. Familiarize yourself with as much non-film orchestral music literature as possible. It is important to be able to identify and understand the connections. If you plan to accuse a film composer of plagiarism (which is your right), be responsible and make sure you're correct (don't go on someone else's word).
10. Film music reviews are a unique beast. They are one of the few forms of musical criticism in which extra-musical considerations always have to enter the picture. It's unfortunately that our music can't be addressed on its own terms. Try, however, always to achieve a happy balance between the two. Less discussion of the film allows more space dedicated to the music itself.
11. Since it is impossible to say everything about a film score in a few paragraphs (we hope!)—be concise. Entire books have been written analyzing a single work by a classical composer.
12. The most successful reviews of any kind find harmony between information and entertainment.
13. Since there's so little written about film music, your reviews are important. Future film-musicologists will refer to your work as source material. You may be quoted.
14. Aspire for the excellence in your reviews that the best film music attains. Let's be on par in our efforts. No composer expects every word in each review you might write about his or someone else's work to be flawless. Some will be written under extreme pressure, others not. Such is the same in writing film music. Be compassionate when warranted.
15. It would be unfair not to mention how much film composers truly appreciate the attention reviews offer this neglected art.

gravitated around a drone, that if not stated was always somewhere in the shadows. If you were to call up David Raksin, and ask him about current film music and its future, I have a feeling he might say, "I can't stand that synth stuff—it's ruining film music."

LK: Is it possible to use synths without naturally using this pedal point?

CY: Oh sure, one can do that, but right now the drone idea is most prevalent. That's what's being asked of us. A lot of it has to do with the state of the art of sound effects. In genre pictures, there's a competitive edge among sound editors, to outdo everyone else. "You think that's a good explosion? Listen to *this* explosion!" There's only so much information theater speakers can handle—the director's in a position where he has to choose between one or the other. The minimalist drone score is a director's delight, if he's not looking for music to comment on the film dramatically. You put that pedal down there and you can have a wall of sound effects on top; the two won't compete.

There are three other ways that synths have been used, one with more success, one with less success, and the other with less frequency. The less successful use is when an attempt is made for the synth to imitate an orchestra—not solo instruments, but the tutti orchestra. Here a composer is able to rid himself of the restraints of the drone. He is able to approach the conditions that make orchestral music move. However, the technical considerations of a synth keyboard prevent the orchestra from ever being successfully duplicated. Can you imagine if the score for *King Kong* was duplicated on a synthesizer? Even with today's technology it would sound pitiful. However, there have been some notable exceptions. One recent score that immediately comes to mind is Alan Silvestri's *Ferris Bueller* score.

A more successful application, and the next door neighbor to the drone score, is one that uses a fixed repeating progression, similar to pop song structures. Here the composer is restricted to a series of chords, much in the same way a songwriter is, always in a key center, but not restricted by a drone. Thomas Newman's early scores like *Desperately Seeking Susan* would be an example.

The less frequent application would be when synthesizers are used in a non-tonal or a blurred-tonal manner in which they're not so pitch-oriented. Sampled sounds, musique concrète-like weird synth stuff, like some of my own, has been done this way.

LK: When you're writing on a synthesizer, do you tend to automatically create those pedals, or is it something that you consciously do?

CY: I wish I knew where the application of drones in films first began. There were two currents happening in the development of electronic music in general. One was the application of synthesizers in concert music. Stockhausen, Berio, Nono, Luening, Babbitt, etc., and the French musique concrète school were the people responsible for the creation of electronic music. Robert Moog, who developed one of the first voltage-controlled synthesizers, hoped the instrument would one day be used by commercial musicians. The other current developed when these commercial musicians got involved with the synthesizer. At the same time, there was a developing interest in world music. Through mass media we were able to become aware of instruments and music of India, Java, and other Eastern countries. For instance, Indian classical music is based on a drone as well, on top of which all of the ragas and improvisations revolve. We borrowed this idea; who was actually responsible, I don't know, but it caught on, and lo and behold, approximately 20 years later, about 90% of electronic music in film utilizes this principle.

Here's a perfect example of how I mean times have changed. Seven years ago, I scored a film called *Getting Even*, and I recently worked with the director again on *Rapid Fire*. When we had sat down to talk about the music for *Getting Even*, we didn't even think of the possibility of doing a synthesizer score, even though those were being done at the time. Last year, when we discussed *Rapid Fire*, the idea of doing an orchestral score never even entered the conversation, even though both *Rapid Fire* and *Getting Even* are action pictures similar in nature. It was synthesizers all the way, to insure a connection with the younger audience. No blame should be placed, I agreed it was absolutely the right thing to do. It's strange, but it was like it was out of our hands. We even reminisced about the good old orchestral days during *Getting Even*. Every one bitched about Jerry Goldsmith incorporating drum machines into recent scores—hey, he's just facing the music, so to speak. You have to, in order to sustain a career. I don't see this changing until directors unilaterally say "Forget it, there's no way we're going to have those goddamn synthesizer scores in our films. We want real instruments!" I think there will come a time when current directors across the board look back at their pictures and say "This sounds so dated!" That's really what's needed in order for these trends to move somewhere else. We all laugh hysterically at how dated the '60s light jazz/rock comedy scores seem. Personally, I'm concerned about the shelf value of some of my own work—I'm going to look back and have to bow my head and ask for forgiveness when "new age" is old.

LK: The orchestral score was revived for a time, when John Williams did *Star Wars*, and everybody said let's stop this ambient, whatever-we-were-doing-in-the-seventies and get John Williams for our movie. Do you think we're still too close to that phase for there to be another such revival right away?

CY: Do you think that *Star Wars* orchestral aesthetic worked its way into other kinds of pictures? I don't think so. I think the big orchestra was popular during the onslaught of fantasy epics, but it wasn't reintroduced into everything else unilaterally.

LK: But it does seem we're still too close to that wave for an orchestral score to be something completely new, it seems like it's not ready for it to cycle around yet.

CY: You're probably right. I think that investigating the alternative possibilities that synthesizers can offer is the way of the future. Synthesizers are in theory limitless in enhancing the vocabulary of sounds available to a composer. It's the way they've been utilized that I'm not entirely thrilled with, and I'm commenting on my own work as well. However, I do believe that the future application of synths in films will place a continuing emphasis on sampling, every composer developing his personalized repertoire of sounds, unique only to himself, designed for each new film (if only we had the time!). Already, we see directors requesting synth sounds identifiable only with their film. They're starting to tire with factory pre-sets.

Before popular music infiltrated film scoring, there was this unified eagerness on the part of composers to move music forward, to further develop its vocabulary, to test its limits, and to do something new. They were giving birth to a new art form. Consciously or unconsciously, they established conventions of consistency and quality. They wrote the book of do's and don'ts that we all still refer to today. To me, the ability on the part of the film music community to extend the possibilities of the orchestral literature of film music was put on hold when popular music entered the picture. Films today frequently don't allow composers to go that extra distance. Look at how advanced and complex the works of David Raksin, Alex North, Leonard Rosenman and Jerry Goldsmith are, to name a few. There is so much more material in those scores than what is going on today. That is not to say that orchestral scores written today are bad, and that composers aren't doing first rate work, just that the pop-synth world has reined in composer's abilities for experimentation and advancements. *

The Do's and Don'ts of Hiring a Film Composer: The Real Story

by Ford A. Thaxton

In its last two "composers issues," the Hollywood Reporter has run features on how to better treat a film composer. Ford A. Thaxton now provides Film Score Monthly with a slightly more realistic list:

- 1) When seeking a composer try to find someone who either: 1) Has a track record of working fast and cheap, 2) Is the current flavor-of-the-month, or 3) Is related to or a friend of the executive producer's daughter or son.
- 2) Hire a music supervisor who knows nothing about music and who will try to shove awful, meaningless songs into your film written by his or her boyfriend or girlfriend. Also, this person will keep up to half of your allotted music budget for doing nothing at all.
- 3) After hiring a composer and spotting the film, recut the film without telling your composer and give him a new deadline of one week to write two hours of music. Also tell him that the music budget is now half of what it was going to be when he signed the deal.

4) Bug your composer every day asking him to audition themes for you on keyboards. Tell him if it's not the best score he's ever written and it doesn't save your movie, it will be the end of his career.

5) After spotting the film, tell your composer that he must copy your temp-score note for note, but it must sound different because you can't afford to license the music since your music supervisor has spent more of the music budget and your composer only has 1/4 or the planned money to spend on the score.

6) A week before recording the score with a 100 piece orchestra, call your composer and say you've changed your mind about the approach you'd like to take, and you now want a score that sounds like "Twin Peaks."

7) Keep changing the movie up until the night before the recording sessions. Composers love this.

8) After hearing the first cue on the recording stage, tell your composer in front of the whole orchestra that you hate the "tinkling sounds in the back." Also suggest changes whenever possible in order to slow recording down to a snail's pace.

9) Insure your composer for a high amount of money. That way, if he or she drops dead on the recording stage from overwork, the insurance will cover the recording costs of the score.

10) Hire the producers of *Star Trek: The Next Generation* to help dub your movie.

11) On the dubbing stage, listen to your sound effects editor and music supervisor about the use and level of the music score. Whenever possible use sound effects and rock songs to make your point, who cares what the composer thinks?

12) When preparing the soundtrack album don't put on any score at all, nobody wants to hear that boring stuff.

13) If the movie is a hit take all the credit; if not, blame the music.

14) On your next big-budget movie don't hire the composer you've just used who nearly killed himself to give you a good score for no money. Instead, hire a big name who may or may not have talent.

15) Rehire your music supervisor and give him or her a really big budget this time.

JOHN SCOTT

LK: How do you feel about film music reviews and criticism?

JS: Well first of all, I expect them. It's nice to get a nice criticism but I don't expect every criticism to be nice. And whether it's nice or not I can't take too much notice of it. I have my own assessment of my work, and although that doesn't please me every time, I know if I did a good job I don't care what anybody says about it.

LK: What do you consider good criticism, something useful?

JS: I'm not sure criticisms are useful to composers, because they're working by a different set of rules. They have to provide what they think is right for the film and they are generally governed by a brief given to them by the director or producer and if they've fulfilled it to the producer's or the director's liking then they've succeeded. So then someone comes and shoots them down or criticizes them, what good will it do? They've had their brief, they've hopefully fulfilled it. I think what you're trying to ask is does it improve a composer's thoughts as to what he's going to do next time; well, I find that next time is always a different set of rules anyway.

LK: As the people writing the reviews are going to be reading this, do you think there's anything they should know from your perspective; any specific things you see in reviews that make you think, "Oh, that's a good point," or "That's completely off-base"?

JS: It does annoy me if a person slams what I consider to be a good score. Unfortunately, the things I see praised quite often are not the scores I think are particularly good. I think that the film music world is now flooded by a lot of mediocre composers, and the circumstances for that which have arisen are, first of all, it's much easier to be a composer nowadays. If you know a few chords and you have synthesizers and computers they'll do the work for you. This has tended to make a lot of very inferior scores and of course if the inferior score goes with a high profile film it's bound to be noticed. There will be people who are going to like it, and there are also going to be people who are going to hate it.

On another tack, it would be nice to think that the film music critic has some sort of a musical background, is qualified to criticize, knows certain musical rules, and actually knows if music is sound or not. Because nowadays there is a lot of music that is totally *unsound*. Also, funnily enough, this music is being acclaimed. This problem with film music critics also applies to any critic, of plays, of literature, of concert music, I should imagine even of rock and roll. Criticism that tends to be destructive doesn't help anyone, and anyone who is accomplished, no matter how mediocre, if they've accomplished a work, they should be encouraged to do better next time, rather than encouraged to give it up. I think a destructive review would tend to make a weaker person give it up, if they're going to be affected by the remarks in that review.

LK: Moving on to the second thing we've been discussing in *FSM*, that of where film music is going, you just touched on the trend of less-trained composers with synthesizers able to be

film composers; are there any other trends you see making film music "better" or "worse" in the near future?

JS: Actually, I had a very interesting conversation a little while ago, pertaining to the recent fate of films, from a studio musician's point of view. The musicians are always excited and look forward to a big film coming along—they'll be booked and do ten sessions work on it, and everyone thinks when we get this booking, we're going to have a good time, an interesting time. This particular musician, a trombone player, was saying that they had recently been very disappointed with a score, because the composer wasn't experienced to the extent that he had written music that was not only hard to play, but didn't balance. They had ended up blowing their guts out, and they'd go into the control room to listen and they couldn't hear anything. This resulted because, following on from composing on synthesizers, a computer will now write out music for a person who can't write music. So you can play it in at a keyboard, and the computer will spew it out onto musical staves, and then you can take this around to an orchestrator and he'll put it right as well as he can. But another thing is that the inferior composer is intimidated by a good orchestrator and tends to go to someone he thinks is equal to him, and the whole lot now ends up on the studio floor being handled by the *crème de la crème* of the musicians, and they're helping in his rescuing job.

LK: Do you think the dramatic needs of films are changing to support scores lesser in scope or more of an electronic nature?

JS: Well, I'll tell you an interesting thing. I'm now on the foreign films committee for the Academy, and since we started looking at the films for Oscar nomination, I've seen twenty or so foreign films, from Latvia, Estonia, Russia, China, Japan, France, Denmark, everywhere. And I've noticed that of course these are no doubt the best films from these countries, but they seem to differ tremendously from American films at the moment. American films seem to have taken this trend which I've very much against because I'm a victim of it, being that films are made according to success formulas. You have a spate of all these films that have to do with, well, there's *Lethal Weapon*, the *Rockys*, and all the rest of it, you get five, six, seven, and eight, and if it's another title it's still got all the success elements of those films. I find that the film business now is not providing original thought in film anymore, or very seldom doing so. Do you agree with me?

LK: Yes, I do. If you look at the past year, there's been *Die Hard on a boat*, *Under Siege*, *Die Hard on a plane*, *Passenger 57*, and so on, and they'll keep on making them because they make money.

JS: And I think the reason for that is because the film studios are now run by accountants, and they're only looking at figures. There's another alarming trend, I don't know how long it's been prevalent here, but every film goes out to a review audience when it's near completion. And then the audience of inexperienced people, an average audience, gets off telling the producer and director what's wrong with their film. They tell them what they want to see in the films, rather than the strong figures in films we used to have, the great directors that used to have the idea and carry it out to the end. We don't have that anymore, we do have great directors, but we have the studios taking their films and showing them to a preview audience and then telling those great directors how they want the films changed.

And I don't think there can possibly be that, I think for every ship there can be only one captain who's going to chart the course, and therefore have an efficient journey. But I know for a fact that, let's say, eight films of the last year had their ending changed four or five times after the film was done. This is a film business run by accountants and moneymakers rather than by people who are sincerely interested in film as an art.

LK: On a similar track, if you're writing music for these kinds of movies, do you find it harder to get your music through, are sound effects getting louder and more important than music?

JS: Sound effects don't worry me. I think they're absolutely essential to film. I think there are places where the sound effects people or the people who are dubbing the film lose sight that music can provide an emotion that sound effects can't, and therefore music is going to be done away with or forced into the background by screaming tires, shall we say. Therefore you're losing a bit of the value and the power of the dramatic side of the film. I think the other problem is that there are very few people who really know what music does in films, and I think that good composers are victims of that because they fall victim to the choice of a trendy composer, from a well-known group or something like that. I know that there are some wonderful composers who will never get a chance because they cannot fit into the fashionable slot, they've got all the talent that the film industry can't recognize.

LK: About temp tracks, do you see them getting more oppressive, or do you find them useful?

JS: The only thing that I've got against a temp track is that the producers and the director get so used to their temp track that it actually becomes a part of their film. They find that they're so used to it that to replace it with anything else is to replace it with something inferior. This is also something that I'm guilty of, and I'll tell you in which way. When I was a playing musician, we used to have to replace a theme, shall we say, for a show. The new theme, the first time I played it, I used to think, "What's this, this is no good, this isn't half as good as the theme we're replacing." Well this is on first hearing and then through hearing it, it takes on its own life. It gets stronger and stronger, and the more you know it, the stronger it gets, until it can't be replaced by something else. This is what happens with temp tracks, of course. The reason I like temp tracks, though, is that they do show me one way of making a film work, and it also shows me sometimes things that I shouldn't do because I know it can work so much better by doing something else. I can see how it helps the film and how it hinders the film, the rhythm or dramatic strength of music.

LK: Are there any other trends you'd like to comment on, affecting film music as an art form and as a contribution to film?

JS: I would love to think that film music can evolve as a very strong art form. I think that there's everything against it, though. I think that decision-making by committee is one of the worst things against film music. If one goes back in time and looks at the Eisenstein films with music by Prokofiev, and the Bondarchuk films with music by Shostakovich, this was, to my way of thinking, great film music. I think that are some great composers around today, but every composer is shackled, no one is given free reign, no one is told to go out and do what you think is right. They're briefed as to what the producer and director who are quite often musically illiterate think is right. So I'm not sure if we're going to have a flowering of great art in films. •

LETTERS FROM READERS

A few days ago a friend introduced me to your film music journal which I read with interest. I have been a very keen collector of soundtracks since 1967 or 1968 when I heard John Barry's score for *You Only Live Twice*. Being such an enthusiast as well as studying music and composition at Leeds University (I'm also doing a film music course and my dissertation is based on the music John Williams composed for *JFK*) I read with interest not only the fascinating and revealing reviews but also the three printed letters at the end of your magazine [FSM #27, 11/92].

Is film music getting better or worse? An interesting question. One very similar has been the subject of debate for the past four centuries. Was the way Bach and his contemporaries solidified our tonal regions of major and minor keys an improvement on the old modes that had been in use, notably in Gregorian Chant, for centuries previously? Or was it just different? When Beethoven almost single-handedly ushered in a 'new' style of lush, gorgeous and emotional (what we refer to as Romantic) music, was this an improvement on the Classical style typified by the music of Mozart and Haydn? Or was it just different? When Schoenberg around 1907-8 decided that the Romantic music of the late 19th century had pushed tonality to its limits and that it was time to abandon the major-minor key system for atonality did he necessarily produce music that was better? Or was it just different? (Quite substantially different and quite a music shock to the system. Pieces such as *Pierrot Lunaire* will bear this out!)

I enjoyed reading the comments and observations of Paul Andrew MacLean. He feels that we are "riding the crest of [a] 'Golden Age'" and I would tend to agree with him. Film music, for so many years an un-sung hero of movie making, has never enjoyed such popularity as it does now. As a teenager in the early 1970s I was much derided by my peers for my "strange, weird and boring" record collection of Barry, Williams and Goldsmith soundtracks. Today, however, film music is flourishing amongst the young (and the not so young). There seems to be a much greater awareness of the role that film music plays among people today; many are realizing that there is more to it than a 'pop' record that has been or is doing well in the 'charts'.

This is, I feel, the result of a number of things, some of which were mentioned by Paul Andrew MacLean. However, I would suggest that the [new] 'Golden Age' of film music started not with *Star Wars* but a couple of years earlier with Williams' score for *Jaws*. It is true to say that we have experienced an outpouring of numerous Science Fiction and Fantasy films and some of them perhaps ought not to have been made. However, these types of films allow a composer to stretch his imagination to untold limits and provide a wealth of interesting and fascinating and, let's be honest, some quite original works. Well established composers that have provided a constant stream of quality soundtracks such as Goldsmith and Williams continue to experiment with different sounds and timbres that have enhanced many a film. Many new composers (new in the sense of having appeared during this 'Golden Age'), such as James Horner, Michael Kamen, and

Basil Poledouris, have taken their lead from them (either consciously or unconsciously) and have provided excellent music that bears their own stamp.

However, whilst it is true that we will have our favorites, whether they be composer or soundtrack, how can we say that one is better than another? OK, so some composers are not as gifted at their craft as they could be, but we generally can make allowances due to the type and nature of the film that has been scored. To compare composers, though, is an exercise in futility. To say that Horner will never be as good as Goldsmith or that Kamen will never reach the stature of Williams is pointless. All composers are different and that whilst they will use similar composition techniques the music they will produce will be different and will bear their own style. The same is true of soundtracks. How can we say that the soundtrack to *Willow* is 'better' than *Red Heat*? They are very different films and both require different types of music.

Robert M. Eastman, whose letter also appeared in FSM #27, obviously feels very strongly about the state of film music today, although I'm not sure whether I would agree that it "has declined to the depths of despair" as he suggests. Unlike Paul Andrew MacLean who presented quite convincing proof that film is on an upward trend, Mr. Eastman does not provide any evidence for his rather strong claims. Why, for example, does he feel that "Horner, Silvestri, Elfman et al... exhibit little or no talent"? It would be interesting to see why he has come to this unusual conclusion. He also briefly mentions the subject of plagiarism, suggesting that John Williams' score for *ET* "is nothing more than third rate Howard Hanson." The subject of plagiarizing is a complicated and controversial subject which cannot be tackled adequately in this letter (I intend to do so in my film studies at Leeds University) although I see no evidence for Mr. Eastman's disconcerting claim.

Finally, the excellent and much needed letter from Douglas Fake. Soundtrack collectors should take off their hats to Mr. Fake, not simply because he is responsible for the wealth of quality music that has been recorded for our benefit (and at competitive and realistic prices, too) but for his attitude toward film music in general. Undoubtedly, we need to be aware of the need for reviews and criticism, but it is not necessary for reviewers to become overtly nasty and venomous in their approach. Do they realize just how much work and effort goes into a musical composition—not just the actual composing but the realization of it, the recording of it? I am speaking now as a composer. I know what it is like to have spent months working on a piece only to be completely deflated by some insensitive critic. When a composer is hired to write the score for a film can he or she do exactly what he or she wants? Is it their film? Of course not! The director and producer often temp track a film with the kind of music that they want not what the composer wants. This means that they are, to a great extent, at the mercy of the film maker. (And understandably so, after all, as it is *their* film!) When reviewing soundtracks sure there are going to be styles we will dislike and melodies that we will find repetitious, but let's be constructive and explain why

we don't like a certain cue or why we feel it doesn't fit a particular scene in a film. Only then will our reviews be constructive, especially if they are tempered with what we feel is a positive aspect of the soundtrack. However, I'm not sure that "soundtrack collectors have been spoiled." Yes, it seems that some may be a little unappreciative and some a little insensitive. There are many, though, who do appreciate the dedication of people like Mr. Fake and his colleagues who have been able to supply the soundtrack enthusiast with many hours of pleasure.

Music for films has an emotional quality and appeal that does not exist (at least in this format) anywhere else. Sometimes we may be in the mood for the exciting and rhythmic score that Goldsmith did for *Coma*. On another occasion we may feel like listening to the romantic score that James Newton Howard did for *Prince of Tides*. It's all to do with how we feel and what we want at that particular time. I too, like Mr. Fake, am glad that we have at our disposal a plethora of soundtracks that we can dip in and out of as the need takes us.

Mark J. Durnford
Leeds, England

...There has been a definite change in film scoring nowadays. My interest in film music began in the '80s and so for me the '80s are the "good ol' days." The difference between '80s film scoring and '90s film scoring is obvious. It now takes me three or four listenings to form an opinion on a score as compared to the '80s when one listening was enough to get me hooked. Most scores today lack themes—they are not developed and in most cases lacking in thematic material. Moreover, action music has become annoying, more or less, with the enhancement of modern technology—lots of "action" scores rely heavily on technical sound effect "noises" rather than music (*Patriot Games*). I guess film music of the '80s was more enjoyable due to the influence of the resurrection of the symphonic score (with *Star Wars* in 1977) and more opportunities for composers to exploit their talents. With *The Empire Strikes Back*, *E.T.*, *Superman*, *Raiders*, *Star Trek II*, *Aliens*, and *Legend*, film music soared high with an even more interested audience and affirmed itself as a respectable art form. But now I'm beginning to feel that some of the '80s composers have exhausted their abilities. Both James Horner and Jerry Goldsmith have had a definite decline in quality in

their scores, especially the former with scores like *Class Action* and *I Love You To Death*. While Goldsmith still can come up with a good score here and there, he's changed his style from film to film while keeping up with the changes in films today. As a result, nowadays his scores have started to become rejected frequently and that's not a good sign. I guess film music has reached a stagnation point, which I believe we should take as normal. Every era of film music has this stage when there is a change in the movies. I believe films today are more sophisticated and realistic on average than those in the '80s, and is a reason why film music has become sort of less energetic and exciting. I think Danny Elfman has to be the savior of the '90s especially now with *Batman Returns* and maybe not so surprisingly John Williams is still on top. His recent scores for *Hook*, *Far and Away*, and *JFK* prove he can still write scores with the same enthusiasm as he did in the '80s and late '70s (although his work in the late '80s was a bit unbecoming).

The new breed of composers (Zimmer, J.N. Howard, Sheffer, Fenton) have done one or two scores that have particularly struck my fancy. Michael Kamen and Marc Shaiman have shown their skills but they need to come up with something more original and exciting. Cliff Eidelman proves to be the latest big discovery after Danny Elfman and I hope he does better than former rising star James Horner (whose last great score was *The Rocketeer*).

Finally, I'd like to say that film music of the '90s has not deteriorated as much as it may appear. *Rocketeer*, *Hook*, *Far and Away*, and *Batman Returns* are good examples of modern scoring but there can be even better scores up ahead.

Amer Khalid Zahid
Kharachi, Pakistan

...First off, I agree with Mr. Fake when he says there are a lot of negativisms within SCORE's pages. However, being a writer, I believe one should not be edictive of his initial thoughts and feelings while in the midst of reviewing. The old adage "tell it like it is" comes into play beautifully here, because if we fail to convey our true opinions to the readers, we are only misleading them and creating a false image of the work. We're not, after all, government officials who candy-coat facts just to appease the people. We try our hardest to give the most

The Fate of the Negative Reviewers



straight-forward, honest and accurate interpretation of the work we are writing about. And I think we do an acceptable job of pointing out both positive and negative attributes. But if all you want to see is a review pumped full of warm sunshine, vibrant rainbows and fields of aromatic flowers, I suggest writing it yourself... we are not here to feed egos!

Though it would be futile to complain about the lack of music on some releases, there are some issues which we can air to record labels that are legitimate grievances. One being poor or no liner notes. We fork out some hefty bucks for soundtracks. Is it too much to ask of the composer or producer to include in the sleeve a few notes about the work? Or perhaps a couple of photos? Or at least a "Hello, thank you for contributing to my wealth, hope you enjoy the CD" kind of thing? To all the record label heads who are reading this: Please, no more White Holes; give us something other than a piece of bleached tree bark. And try to include track titles all the time, as many of us put together compilations and will agree it's easier to plot our plan with the times in hand, than insert a disc to get the gist. And no more putting track titles on just the CD—I'm tired of having to extract the disc to discover what cue I'm listening to. These are not unreasonable requests, and do not suggest that we have become spoiled. It used to be we'd pay more and get more. Now we pay even more and get less. So you tell me who's the spoiled "collector."

My turn. Doug Fake attacked one of my reviews, *Medicine Man*, and I would just like to say a few words in defense.

In my review of that soundtrack, I made reference to *Fantasy Island*. All I was trying to do was establish what I felt was the overall atmosphere of "Rae's Amival," and that particular show just happened into mind. I was not contending that Goldsmith had copied what Rosenthal had done, or that the music was inappropriate for the picture. I was merely setting a mood. I also stated that "Goldsmith's obvious lack of creativity, effort, and interest in composing this score overall" was evident. That was unwarranted and out of place, and I apologize for saying it. But it wasn't fair when Doug said he "sure can't get something helpful out of this one" just because he misunderstood the intent of the analogy. Refraining from comparing this to that might be wise, as it may only add more confusion to the review—but where space is limited, comparisons can often be very effective in summing up portions of a score. I guess what I'm saying here is that we should all use greater tact when critiquing.

In closing, I'd just like to say this: No score is crap! It was worth taking the time to create, therefore it's worth something. We writers are not cretins! We may be overly candid at times, but we do care deeply about the music, the composers, and the soundtrack suppliers, and are not out to "target" or "slam" anyone. If you can't find something good to say about a score, say it anyway, just in a nice manner. And, lastly, don't take these reviews so damned seriously! They are the opinions of people you don't know, and their musical tastes probably differ from yours, so run out and buy that soundtrack everyone's knocking, because you just might find it's the best you've ever heard!

Tom Wallace
Somersworth, New Hampshire

...After reading Douglass Fake's letter in the November FSM, I put my head down in shame. I know I'm guilty of inserting my own personal preferences and opinions into a review. I couldn't agree with Mr. Fake more, and it made me think a while. I'll bet a film composer will occasionally read FSM to gather a survey of reviews for his scores—just imagine if that person was James Horner, and he read the last several issues. Kind of makes you wonder, doesn't it? The same applies to Goldsmith or anyone else. These film composers are human, too. They have to use their musical sense for each film they score. The first priority in Hollywood is not whether a fan can sit down and enjoy a soundtrack, it's whether or not it goes well with the film. Keeping that in mind, look at the most recent trend in films lately. How can someone write a bombastic score to something like *Basic Instinct*, *Medicine Man*, or *Patriot Games*? I suppose they could, but when seeing the movie, think of how out-of-place that type of score would be. The all-time best example of this is *Terminator 2*. I wouldn't want a different kind of score for it. That music is T2. Sure, maybe you can't sit back and listen to it, but nothing beats that feeling of watching and hearing that main title in the movie theater.

Mr. Fake has a point. Some people like either the big scores or the synth scores or both. Readers must keep that in mind when reviewing: Sure, when someone is reviewing something they paid \$16 for and it's a piece of garbage, it's hard to put that aside. But readers must review objectively in all cases, remembering that one person's tastes don't necessarily fit another's.

Eric Wemmer
Miami, Florida

...Doug Fake had a number of very accurate comments regarding collectors and releases. While I have never been one to analyze or criticize a film score, I have always been puzzled at the way a score is produced for release. When we read the credit "Album produced by Jerry Goldsmith," is this contractual, or would it still be possible for the master tapes to be turned over to the record company, and then have them decide what goes on the disc, and in what order?

Titles like *The Untouchables* and *The Mission* begin with the end credit theme, but for what purpose? For our listening pleasure? Members of the casual movie-going general public who buy these titles did so because they liked what they heard in the movie. And no doubt more than a few noticed that things were out of whack in the way the music was laid out for home consumption. One puts on *The Untouchables* and here comes the end title right off the top. And then half way through comes the main title? What goes on here?

And then we have scores like *Total Recall* and *Mom & Dad Save the World*, with no end credits to be found. *Mom & Dad* had a wonderful end title, but we don't get to enjoy it at home. Why? Just because these tracks are composed of themes found elsewhere in the film and on the disc doesn't mean the producers should be able to decide for us, "You've got the general idea of what this score sounds like, so we don't need to continue with this any further." The end titles to the *Star Wars* films were nothing original, all comprised of themes found throughout the pictures. And yet the albums would have been vastly incomplete without their inclusion.

In the case of small runs of soundtrack releases, the companies should always have input as to what goes on the disc. These things are geared to the collectors market, which means our tastes are far more developed than those of the casual buyer. If a company is going to the expense and effort of releasing a title, they are entitled to something more than what is dumped into their laps. And so are the collectors who spend their paychecks buying this stuff. Sure collectors are spoiled. We have a wealth of titles tossed at us all the time. But the sad fact is, we know what we heard in the films, and we wonder why we can't enjoy it on disc at home. Re-use fees aside, collectors would be as quiet as church mice if their discs had a main title at the beginning, an end title at the end, and all the tracks presented in order, as in the film, in between. But I'm sure we'd find something else to complain about.

Bill Boehlke
Seattle, WA

About end titles, some films, such as *Total Recall* and *Mom & Dad Save the World*, actually have no end credits music recorded as such—the end credits music you hear in the movie is edited together from other cues during the film. This is done for time and money considerations, no doubt. Naturally, when an end title is created in this manner, it is not included on the disc (Bram Stoker's *Dracula* would seem to be an exception). When end credit suites are arranged and recorded by the composer, which is the norm, they do end up on the disc more often than not.

...After reading Douglass Fake's comments on the subject of soundtrack reviews in the November issue, I felt the need to make my view public.

Our fearless leader, Lukas, has asked me on a few occasions to submit some soundtrack reviews, but I have resisted the offer. The reason is simple: what constitutes a good soundtrack album? The sound quality? The packaging? The number of photos and liner notes? Pretty colors?

Case in point; Mr. Fake commented on the review of *Medicine Man* [FSM #24, 8/92]. The reviewer commented on "...Goldsmith's lack of interest." When I first listened to a friend's copy of the CD I was not particularly impressed. However, after seeing the film and enjoying how the score worked within the film, I immediately changed my opinion and purchased the album for my own library. Do I consider *Medicine Man* a great score? No. I can, though, now appreciate what emotional chords Goldsmith was intending to strike with each musical cue. That's what music is really all about, playing with our emotions. It's how Beethoven's "Moonlight Sonata" or Madonna's "Papa Don't Preach" appeal to the masses. They play around with our emotions, bringing us joy, or the comfort of knowing we're not alone in our sorrow.

The real fact of the matter, dear boys, is that some of those who review have missed the main point by several million light years. A film score, by definition, is the musical accompaniment to the visuals of the film (now that wasn't so hard, was it class?). When a Jerry Goldsmith or Christopher Young composes the underscore for a project their first (and really their only) job is to satisfy the needs of the film. We, the audience, cannot smell lush rainforest or sense the Vagrant lurking nearby. Like inexperienced children we need the film

composer to tell us to be in wonder or afraid.

If we get a toe-tapping soundtrack album at the end, we're really blessed. Just because *Medicine Man* doesn't get your foot stomping is no cause to say the composer was bored. Was Brad Fiedel remiss in his job scoring *Terminator 2* if it's not pleasant driving music? Some reviewers seem to forget this. Instead, they call the composer lazy or untalented. Let us forget that the score works in context with visuals and say director James Cameron didn't really care about the score. He probably owed Fiedel a favor. Oh, come on! All those who believe that statement will probably pay top dollar for my Japanese import LP of *Never Say Never Again* because that'll never come out on CD (ho, ho, ho).

Christopher Young, as mentioned earlier, is a friend whose talents I greatly respect and admire. He seems to achieve great personal satisfaction when creating such unusual scores as *The Vagrant* and *Bright Angel*. Honestly, *Max and Helen* or *The Fly II* spring to mind first when hunting the CD library for entertainment, and yet I cannot deny I cannot deny *Bright Angel*'s stunning capture of the emptiness in the lives of the film's characters or *The Vagrant*'s brilliantly quirky mix of sounds. Four scores total, all first rate pieces of work (in one man's opinion), but two of them will see very little play on those evenings I need to relax.

Frankly, I'm sure Mr. Fake would be pleased if every collector thought each Intrada CD was the best ever released. Producing soundtrack CDs is an expensive business and the more he could sell, the more he and his contemporaries could put out. It's a crap shoot, always trying to guess the public tastes. Who could have imagined the *Star Wars* soundtrack would have ever been as big a hit as it was outside of soundtrack collecting circles? Even Varèse Sarabande probably wasn't prepared for the demand for *Ghost*.

In fairness, Andy Dursin and his contributors are focusing on the albums in their reviews, but I have to agree with Mr. Fake's assessment that it isn't enough. Yes, the *Hook* CD should lose points over its lack of track titles on the packaging, but that shouldn't affect the evaluation of the music's quality as a film score or audio entertainment.

Perhaps what is necessary is a proper evaluation of a score from both angles, its use in the film and on its own. Most importantly, the assumptions have to go. If you thought the mix was bad, or the release too short, find out why! Even a negative review can be constructive. *Arachnophobia* may be a disappointment with dialogue cuts over the music, but it's nice to know that some good Trevor Jones underscore made it on the disc. It was worth the budget price. The lack of *Freejack*'s best cues on the CD wasn't even a bargain at free. Hey, it's a money thing.

Let's start to get serious, guys. Cut the clever banter and address the key issues. Don't try and second guess the composer and the record label execs. Tell why you have your opinion, don't bury it in mindless sarcasm.

Still want me to review, Lukas?
David Hirsch
Franklin Square, New York

After David sent in this letter, he broke down and sent in some reviews. And I was about to stop bugging him, too! -LK

...Mr. Fake must have forgotten that reviews come from film music fans (customers) and not professional critics. Maybe he should write a sample criticism, so future or current critics know what's expected. If I review a soundtrack, I compare it with other scores (of the composer). I think that's simpler and readers can relate more to it, than for example to do an autopsy of the score. If Mr. Fake understands German I could send him a "professional" kind of criticism from a German film music magazine. Maybe he would like it better.

About complaints: I bought Milan's issue of *Conan the Barbarian*. Calm as I am now, after hours of playing an action game on my PC, I ask myself: "Should I buy in the future reissues or is it better to wait three months, four months, even a year (or longer?) just to be sure that there's no expanded reissue of the reissue? (Will Milan now issue its own expanded version of *Conan the Destroyer*?) Is this a case for 'Fight Back!' if the show still airs on American TV? If there are complaints about the lack of music on a release, why not explain in the notes why there's no more music? (And I don't want to start complaining now about the lack of liner notes.)

Stefanos Tsarouchas
Berlin, Germany

...Sorry, but I can't jump on the bandwagon that Douglass Fake has delivered to us. Mr. Fake would have us believe that venomous criticism is best left up to the experts who know what they're talking about. Those of us who aren't music experts should just pipe down—our comments could not possibly contribute anything (at all) to such a rich art form.

Give me a break! Don't you recognize whining when you read it? Is he one of those temperamental artists we hear about—you know, the ones who can't take criticism? Or is my question just too rude to ask? Yes, it does feel like Fake kicked us in the butt. Well deserved, though? Hardly.

I do not write soundtrack reviews, but I'd like to try it someday. When that day comes, maybe the only thing I'll be able to say about a soundtrack is that I thought it was crap, and then I'll try to explain why. I might even say it was like watching an episode of *Fantasy Island* (I clearly understood that analogy to TV garbage; how come Fake didn't?). Reviews by their very nature are subjective opinions; opinions can be as colorful, as drab, or as bitchy as the person who owns them. I'm afraid if Mr. Fake had his way, however, I'd be labeled a drivel artist, because my review would lack the diplomatic richness, technical sophistication, and highbrow texture he yearns for.

When I read a review in FSM, the last thing I'm looking for is unfamiliar jargon and nauseating, patronizing tact. It's the same story when I tune in to *Siskel and Ebert* on the tube: many a time, their cutting, non-technical, witty remarks prevented me from losing good money on some of the total dreck that has come out of Hollywood. To imply that soundtrack composers are incapable of delivering the same abundance of dreck is wishful thinking. And to make matters worse, some of that soundtrack dreck on CD costs more than the actual film dreck on video.

The most questionable offering in Fake's letter is that what one person dislikes, another may thrive on, and therefore be quiet. *Thank God* for the acid remarks Madonna received when the art

form, *Who's That Girl*, was released. I don't need to know Madonna to recognize a rip-off when I see it; likewise, I don't need to know a famous composer to recognize creative laziness when I hear it. The preponderance of evidence clearly suggest that money—not art—is the name of the game in show biz. Why are we armchair critics expected to be so highfalutin when it comes to our opinions?

By trade, I am a writer, and one who's had his share of negative, bitchy, and picaresque criticism. At first, it left me feeling worthless, angry, and humble. Did I whine? A little. Did I give up? No. Am I still writing, still making money, and still receiving criticism? You bet. My biggest mistake would have been to play the role of the consummate artist, one who gets faint-headed and angry when venom is in the air. Now that would be a bore.

Robert Nelson
Beaverton, Oregon

...When I initially read Douglass Fake's letter (or marching orders) in the November issue of FSM, I was annoyed, but I didn't send off a response figuring, incorrectly it seems, that a legion of FSM reviewers and readers would send in their own lambasts against what was nothing more than an attempt to stifle the critical faculties of soundtrack reviewers due to self-serving needs. I've been further annoyed by some of the servile responses this letter has generated and by the mild and apologetic tone coming out of the FSM staff itself.

Andrew Derrett's bootlicking letter in the January FSM, wherein he basically made the astonishing conclusion that the only good review is a positive review, was the final straw. (Does this guy distribute Intrada CDs in Australia?)

It seems to me that a reviewer should feel free to use whatever means necessary to present an honest opinion. If a score is a piece of crap, I want to know about it in whatever terms the reviewer feels necessary. CDs cost fifteen dollars and the foreign imports nearly twenty or more. Douglass Fake may lose money on such honesty, because some of what he puts out or distributes is, even when judged by FSM's own editors, dismal, but that's the only way a review can serve a soundtrack aficionado.

I'm particularly disappointed, an surprise, that the staff of FSM has taken Fake's whiny letter so much to heart, and so quickly at that. There's an affected gentility to be found in the negative reviews these days that runs counter to the vibrancy demanded of any voice that wishes to be personal and honest.

A few additional points: 1) Reviews are creative efforts themselves, and the best ones show talent and knowledge; the poor ones, of course, exhibit nothing and are just criticized, even by Mr. Fake. 2) Though it can be overused and unnecessarily cruel, sarcasm has its place in reviews; it's a matter of style and emotion. 3) Film composers, and soundtrack companies, are not emperors who deserve our immediate prostration and honor—the value of their work should be the criteria of our respect, not just that they do work. 4) Opinions do differ, and that is why I always welcome two reviews of a score. 5) Mr. Fake's condescension towards FSM reviewers, exemplified by his implication that they are just a bunch of opinionated, uncreative slob who nag and bitch, is the product either of a vaunted ego that cannot endure criticism or someone with an ag-

gressive business sense—or maybe a combination of both. He doesn't know what the hell FSM reviewers do in "real life." Who knows? Some of them may be doing more noteworthy and creative things than he—or some of the composers whose names he bandies about.

Finally, I assume that most of us get some measure of spiritual sustenance from our favorite scores, and that each time we put on an as-yet-unheard score, we hope to be swept away into an entrancing vision or energized with new life. These are important personal concerns. Soundtracks are a part of the blood and sweat of our souls. They should be taken seriously. The poor ones should be banished, the good ones should be savored and heralded. The issue, I believe, is that important.

Miroslaw Lipinski
New York, New York

...While I definitely agree with Doug Fake's sentiments about personal attacks against composers, producers, and record labels in soundtrack reviews (November 1992), I've been surprised by the overreaction to his concerns by some FSM readers.

It seems as if many collectors think it's wrong to say *anything* negative about soundtracks because we should all be grateful there's a market supporting the art we love. Unfortunately, when reviewing descends to this "fan club" level of unquestioned adoration, it becomes totally worthless, and we, the consumers, are in trouble.

I disagree with those who say you should only review soundtracks you love. Although I'd much rather write a positive review than a negative one, when I feel badly ripped-off by a \$16 purchase, I have enough empathy for my fellow collectors to want to inform them of my dissatisfaction. I own at least fifty dreadful CDs I only wish somebody had warned me not to buy. If everyone were to limit his reviews to his favorite recordings, every release would receive a five-star rating, and that would make as much sense as giving every film an Academy Award for Best Picture.

Rather than being too negative, many soundtrack reviewers are far too generous in their praise, being unable to separate subjective awe for their favorite composer from objective reporting of how enjoyable a soundtrack is to listen to. Five-star ratings should only be awarded to the handful of recordings that deserve to be considered the touchstones of the industry. *To Kill a Mockingbird*, *Star Wars*, *The Ghost and Mrs. Muir*, and others of that lofty ilk. No matter how much of a Tangerine Dream fan you are, none of their scores deserves a rating that would make it commensurate with Rózsa's *Ben-Hur*.

Soundtrack labels definitely need and deserve our support, but blind support will be detrimental in the long run. For the first time in collecting history, there's a surfeit of new recordings vying for our limited financial resources. There simply isn't enough money to make every release turn a profit.

The attitude "Isn't every score on the market wonderful for the soundtrack community?" means the trash out there is every bit as valuable as the classics. If reviewers don't inform readers of inferior product, collectors will buy that product and be rewarded by similar junk in the future. Justly-deserved negative reviews might help lower the percentage of junk we're offered.

When you buy a lousy record, you become more gun-shy about buying things in the future, and few of us can afford too many bad purchases. Then, when a record label produces a real gem, it might interpret poor sales as being due to a lack of interest in that release, rather than the fact that our wallets have been depleted by less worthy product.

Intrada, Varese, Bay Cities, Prometheus, Silva, and other labels are the best things to happen to the soundtrack market, but from time-to-time they unleash recordings that consumers just don't want. No matter how much they wish it weren't so.

If record companies have the right to hype their recordings, consumers should have the right to occasionally disagree with them. Labels must love it when their releases are glowingly reviewed, so they should accept it when reviewers opine less-than-glowingly. While good reviews can definitely make you seek out a product, it hasn't been shown that bad reviews hurt sales. Overall, reviews probably do more good than harm. At the very least, they inform readers of releases they otherwise wouldn't know anything about.

Devoted Goldsmith fans won't avoid buying *Mr. Baseball* because a reviewer trashes it. They want to own every last musical note the composer has ever written. But when a novice, less-knowledgeable collector starts out his Goldsmith collection with *Coma* or *Criminal Law*, or his Herrmann collection with *Psycho*, he's in for an unpleasant listening experience that might make him give up on those composers. A review criticizing those discs for being hard on the ears might prevent him from making that mistake, so he might go on to sample *Lionheart*, *Under Fire*, *The Kentuckian*, *The Magnificent Ambersons*, and all those other great recordings that pay the bills for soundtrack labels.

Mr. Fake needn't worry too much about vitriolic reviews. Most soundtrack aficionados are blessed with at least a modicum of intelligence. We seldom blindly follow someone's advice when it's our money that's on the line. And we quickly learn which reviewers we're likely to agree with, which we aren't, and when somebody has an axe to grind and is being hypercritical. If we read a negative review about a disc we're interested in, we can call up fellow collectors and get other opinions.

The best way for soundtrack labels to gauge how we feel about their product is to see if we buy it and also to read the reviews. They don't have to agree with them, but any information they glean about even one member of the record-buying public can only be beneficial. And if anyone disagrees with a review, be he fellow collector or record company executive, he can write in as Mr. Fake and Mr. Redman did. A dialogue between the suppliers and the demanders is the best situation for a market with limited, but devoted, support.

The ideal scenario would be if soundtrack labels only gave us what we wanted. Until that happens, it's up to those of us who review to let them know when we think they did a good job worth supporting and when we think they blew it.

David Schechter
Sherman Oaks, California

Have something to add to this discussion? Send your letters to either Lukas Kendall or Andy Dursin, addresses elsewhere in this issue.

WANTED

Geoff Burton (14 Gordon Rd, Ealing, London W5 2AD) seeks film soundtracks on the Universal Record Club label (Australia). Will pay high price or will trade for Italian or other rarities including *Imputazione di omicidio per uno studente*, *Uomini contro*, *Il giocattolo*, *Dr. Phibes*, *Twisted Nerve*, *Fear Is the Key*, etc.

Michael Condon (470 So 3rd St #1, San Jose CA 95112) is looking for the Varèse Sarabande CD of *Jungle Book/Thief of Baghdad*.

Dilara Esengil (2315 Durant Ave, Apt 401, Berkeley CA 94704) is looking for "Spaghetti Western" soundtracks not available on CD by the following composers: Morricone (*I Crudele*), Gianni Ferrio, Bruno Nicolai, Nico Fidenco, Luis Bacalov, Carlo Rustichelli, and any other Morricone-like imitators. Please write.

Adam Harris (PO Box 1131, Sheffield MA 01257) seeks information on how to get in touch with the Frank Cordell estate, to investigate the possible existence of original master tapes to Cordell's score for *Ring of Bright Water*. Can you help? Call 413-229-3647 or write the above address.

Jack Hunter (304 SW 102, Oklahoma City OK 73139) is looking for mint condition CDs of *Das Boot*, *Thief* and the soundtrack to the television series *One Step Beyond*.

Ted McCoy (Box 9-51, Grinnell College, Grinnell IA 50112, ph: 515-269-3791) is looking for *The Fly* (Shore) on CD or cassette, and any available recordings from the *Friday the 13th* films (besides the TV show). [Note: There is an out-of-print Milan Europe CD featuring Manfredini's music to *Friday the 13th*.]

Mike Murray (8555 Lamp Post Circle, Manlius NY 13104) is looking for an LP of *The Enchanted Cottage* (Webb, 1979, Entr'acte ERM-6002) and the Charles Gerhardt RCA Classic Film Scores CDs *The Lost Horizon: Classic Film Scores of Dimitri Tiomkin* (RCA 1699-2-RG) and *The Sea Hawk: Classic Film Scores of Erich Wolfgang Korngold* (RCA).

Shane Pitkin (PO Box 1134, Brownville NY 13615) will pay for videotape copy of *Music from the Movies: Bernard Herrmann*.

Bud Robertson (1723 S. Holt Ave, Los Angeles CA 90035) - wanted - CDs of *The Reivers* (Williams, Masters Film Music), *Greystoke: Legend of Tarzan* (Scott, Tarantula), *Link* (Goldsmith, Varèse), and *King Kong Lives* (Scott, Japanese issue).

Murray Schlanger (225 W 83rd St Apt 5-0, New York NY 10024) is looking for CDs of *Knights of the Round Table* (Rózsa, Varèse) and *Witches of Eastwick* (Williams, Warner Bros.). Send price required if you have either or both for sale.

Jack Smith (1758 Friedrich Dr, San Deigo CA 92104, ph: 619-231-7550) is looking for *Grand Prix* on CD, and also seeks correspondence, calls from Tiomkin fans.

Jeff Szpirglas (57 Jerome Park Dr, Dundas Ontario L9H 6H1, Canada) is looking for any sheet music of Danny Elfman scores, besides *Batman Returns* and *The Batman Theme*. Also looking for any concert recordings of Bela Fleck and the Fleckstones (non-soundtrack).

Ford A. Thaxton (915 Fern St SW #11, Olympia WA 98502, ph: 206-943-4227) would like to buy or make a DAT copy of an open reel stereo tape of the Omega recording of *Destination: Moon*.

Frank R. Wilson (4644 Archer Dr, The Colony TX 75056) is looking for John Barry LPs *Billy* and *Sophia Loren in Rome* and CDs *Body Heat* and *The Lion in Winter*, and would like to hear from any other Barry fans.

FOR SALE/TRADE

Dan Harms (44 Raven Rd, St. Paul MN 55127) has an unplayed CD of Morricone's *La Piovra* (aka *Aller Giegen der Mafia*) for sale, or for trade for *Hang 'Em High/Guns of San Sebastian* by Frontiere/Morricone.

J. Jones (PO Box 3464, Van Nuys CA 91407) would like to sell or exchange a rare promo cassette of *The Neon Empire* (Lalo Schiffrin) for CDs, LPs, or an equally rare cassette. Prefer exchange, if you have something to offer. Please write for details, please include self-addressed, stamped envelope (SASE). It's not likely that you will be disappointed—this is a good item. If you like, you may include other "wants," because I have a fairly good stock of duplicates.

Chris Shaneyfelt (Route 3 Box 355-11, Grove OK 74344) has for sale the following CDs for \$6 each + \$1 postage: *Legends of Hollywood: Franz Waxman Vol. One* (Varèse); *Legends of Hollywood: Franz Waxman Vol. Two* (Varèse); *Sunset Boulevard: Franz Waxman* (cond. Charles Gerhardt, RCA Classic Film Score series); *The Man from Snowy River* (Bruce Rowland, Varèse); *The Film Music of Franz Waxman Film Composer Series Vol. III* (RCA, notched); *The Nun's Story* (Waxman, Stanyan Records). All are used but in good condition—willing to trade as well.

BOTH WANTED AND FOR SALE / OTHER

Brent Armstrong (23722 Rotunda Rd, Valencia CA 91355) has the following plea: "I know there are some kindhearted people out there who have an extra copy or two of *The Reivers*, *King Kong Lives*, & *Dune*—all

on CD—and who would be willing to let them go for the price they feel is worthwhile. I expect to pay a fairly large amount for these items, so please contact me—money is not a problem as long as it's fair." CDs available for sale or trade are: *High Road to China*, *Jerry Fielding Film Music Vol. 1, 2, 3*, *Joe Harnell Film Music* (2 CDs), *Akira Ifukube Film Music Vol. 1* (2 CDs—*Godzilla*, *Rodan*, *Mysterians*—no dialogue), *The Big Country* (Moross, Screen Archives deluxe boxed set), and *Innerspace* (Japanese issue). All above CDs are new.

Mike Baronas (Dept L, PO Box 661, Brockton MA 02403) is looking for any and all horror film related soundtracks, in particular: (original) *Evil Dead* and anything from director Lucio Fulci (much of his music composed by Fabio Frizzi), especially the rare *Gates of Hell* score. Please send lists/info. Also, Mike has for sale his very own magazine entitled *G.A.S.P. etc.* which features the very best from the Horror and Heavy Metal genres. Issue #1 is now available and includes interviews with Gunnar (*Leatherface*) Hansen from *The Texas Chainsaw Massacre*, and Paulo Jr. from Brazilian thrash band Sepultura; plus tons of album, video, and soundtrack reviews; eerie artwork; and a special reader tattoo section. Send \$3.00 (plus \$1 US/\$2 foreign) for the stirring debut issue!

Bob Mickiewicz (7 Whittemore Terrace, Boston MA 02125) is actively looking for worldwide trading contacts for all kinds of Soundtrack and Show recordings in most formats, such as LPs, 78s, EPs, 45s, CDs, original acetates, transcriptions, etc. He has an extensive collection of soundtracks and shows for trade (as well as rare rock, jazz and classical). He is particularly looking for: (1) import (non-USA) recordings; (2) private/obscure pressings; (3) unusual/offbeat scores and shows [industrial, documentary, etc.]; (4) noncommercial recordings [production music, radio/TV transcriptions, promo-only pressings]; and (5) studio-only material: master tapes/discs/acetates, etc. All want/trade/sale lists are welcome. Please be specific.

Jeremy Moniz (4016 Somerset, Casper WY 82609) is looking for the following CDs: *The Serpent and the Rainbow*, *Cocoon*, *The Reivers*, *Summer School*, *Action Jackson*, *Runaway Train*. Available for sale on CD are the following: *Close Encounters...* (Arista, \$9), *Dr. Zhivago* (MCA, \$8), *Fantasia* (Kostal conducts, 2 CDs, \$11), *Flash Gordon* (EMI import, \$12), *Krull* (original 45 min., \$9), *Lifeorce* (French import, \$12), *Masters of the Universe* (original 42 min., \$9), *Planet of the Apes* (yes, the Project 3 version, \$5), *Superman* (U.S. 73 min., \$9), *Taxi Driver* (Varèse reissue, \$9), *West Side Story* (Japan import "movie," \$12). Also have soundtrack cassettes for sale, write for list. Will also make tape dubs of hard to find items from collection of 1000+ titles. (Most of collection still in print but if you would like a list [not for sale] send \$3 for an extensive list or a 29¢ stamp for an index list.)

Stephen Taylor (1320 S Elmhurst Rd Apt 317, Mt. Prospect IL 60056) has the following used CDs for trade: *5 Corners* (J.N. Howard), *A Passage to India* (Jarre), *Dad* (Homer), *Red Heat* (Homer), *Big Top Pee Wee* (Elfman), *Planet of the Apes* (Goldsmith, Project 3), *Dick Tracy* (Elfman), *Legend* (Goldsmith, Up Art 45 min.), *Laura*, etc. (Raksin), and *Batman* (Elfman). CDs wanted for trade in return are: *Is Paris Burning?*, *Tai-Pan*, *Only the Lonely*, *Almost an Angel*, *Jacob's Ladder*, *The Professionals*, *The Damned*, *No Way Out*, *The Tin Drum*, *The Year of Living Dangerously* (all by Jarre).

Tom Wallace (20 Drew Rd, Somersworth NH 03878-1402) has for sale or trade the following used CDs (perfect shape) for \$9 each: *Once Around*, *Patriot Games*, *Gorky Park*, *Thunderheart*, *Field of Dreams*, *Where the River Runs Black*, Goldsmith: *Mr. Baseball*, *Mom and Dad Save the World*, *Extreme Prejudice*, *Planet of the Apes* (Project 3), *Warlock*, *Twilight's Last Gleaming*, *The Russia House*, *Polltergeist 2*; Williams: *E.T.*, *Close Encounters of the Third Kind*; Zimmer: *Radio Flyer*, Elfman: *Batman Returns*. Will sell entire above collection for \$143 (\$ & H included). Wanted on CD are: *Cherry 2000* (Varèse CD Club), *Conan the Barbarian* (Varèse), *Farewell to the King*, *Creature*, *Masters of the Universe*, *Krull* (Southern Cross original 45 min.), *Dune*, *Enemy Mine*, *Dragonslayer* (SCSE), *The NeverEnding Story 2*, *Star Trek* (Vol. 3), *Rambo 3* (complete 76 min.), *Tremors* (tape dub from picture disc; please write for special instructions). Alternate titles welcomed; everything negotiable. Also looking for people interested in putting together and trading their best soundtrack compilation (i.e. "The Heavy Score," "The Soft Score" or "The Score"; Sony UX100 type II tapes preferred).

This is the trading post section of FSM, where readers can place entries of LPs/CDs they have for sale or trade, or LPs/CDs they are looking for, or areas they would be interested in communicating with others about, or any or all of the above & more. Grading is always record/cover. Entries are run for only one month. To place an entry, merely write in telling what you want to say—you may write your entry word for word or tell basically what you want to say and an entry will be written for you. This is a free service—please keep your entry under three million items! Please note that talk of tape dubs is generally uncool outside of very rare material that cannot otherwise be purchased or acquired. We reserve the right to misplace your ad.



SOUNDTRACK LP AUCTION

The following titles are being auctioned off by Andy Jaysnovitch, 6 Dana Estates Dr, Parlin NJ 08859. All are original first pressings in nice condition. Only where there is more than one version of a title is an indication made for mono (m) or stereo (s).

The minimum bid is 50% of the price guide. The winning bid will represent a 10% increase over the next highest bid. Example: *The Diary of Anne Frank* is in the price guide at \$60-\$75. The minimum bid is \$30 and I will sell at this price if I don't get any higher bids. If you bid \$60 for this record and the next highest bid was \$40, you'd get it for \$44. Postage is extra.

Feel free to call (908) 525-2438 for further information about specific condition of records or the bidding process. Best time is 9PM-Midnight. The auction closes one month after the issue is received—estimated date of closing is about 4/15. Do not send bids to *Film Score Monthly*!

All This and World War 2
Another Time Another Place (Gamley)
Any Wednesday (m) (G. Duning)
The Apartment (s) (A. Deutsch)
The April Fools (Hamlisch)
Arabesque (s) (H. Mancini)
Atlantis in Hi-Fi (Laszlo)
Baby Face Nelson (Alexander)
Band of Angels (M. Steiner)
Barabbas (m) (Nascimbene)
Batman (TFS 4180 S)
Beneath the Planet of the Apes (Rosenman)
Big Gundown (Morricone)
Black and White in Color (Bachelet)
Bonjour Tristesse (Auric)
Boy On A Dolphin (Friedhofer)
The Brave One (V. Young)
Breath of Scandal (m) (Cicognini)
Bullitt (L. Schiffrin)
Bunny Lake Is Missing (s) (Paul Glass)
Casanova 70 / Darling / Marriage Italian (m)
Charlotte's Web (Sherman)
Circle of Love (s) (Magne)
The Clowns (Rota)
The Court Jester (Fine)
Cowboy (Duning)
Cromwell (F. Cordell)
The Damned (Jarre)
Dark Shadows (Cobert)
David and Bathsheba / How Green Was My Valley (A. Newman)
David Copperfield (Arnold)
Day of the Dolphin (Delerue)
De Sade (Strange)
Deadfall (Barry)
Deep Throat Part 2 (Colicchio)
Diary of Anne Frank (m)
Don't Knock the Twist
Duck You Sucker (Morricone)
Dunwich Horror (Les Baxter)
Eight and a Half (s) (Rota)
Electra Glide in Blue (Guercio)
Eleven Against the Ice (Hopkins)
Film Music of Hans J. Salter
The Finest Hours (m) (R. Grainer)
Four Songs From Renaldo and Clara (Dylan)

The Fox (Schiffrin)
The Girl Most Likely (Segall)
Goya (De Pablo)
Head (K. Thorne)
Hemingway's Adventures of a Young Man (Waxman)
Hennessey (m) (J. Scott)
High Tor (Schwartz)
The Horsemen (G. Delerue)
I Can Get It For You Wholesale (S. Kaplan)
In Cold Blood (s) (Q. Jones)
Jumbo (OL 5860) (Rodgers & Hart)
Kiss Them For Me (L. Newman)
Lawrence of Arabia (Jarre, LE-1000)
Lord Jim (m) (B. Kaper)
Maraicabo (Almeida)
Marjorie Morningstar (M. Steiner)
Missouri Breaks (Williams)
Molly Maguires (H. Mancini)
Mondo Cane #2 (m) (B. Nicolai)
The Moon Is Blue (m) (H. Gilbert)
Mr. Ed
Navajo Joe (Morricone)
Nevada Smith (s) (A. Newman)
Oh, Rosalinda (Strauss)
Old Man and the Sea (m) (Tiomkin)
Omar Khayyam (V. Young)
On the Beach (m) (E. Gold)
The Oscar (m) (Faith)
Otley (S. Myers)
Paris Holiday (Van Heusen)
Pete Kelly's Blues (LPM 1126)
Petulia (Barry)
Premise
Romance of a Horsethief (Schuman)
Roots of Heaven (M. Arnold)
Ryan's Daughter (Jarre, ISE 27-ST)
Saint Joan (Spoliznsky)
Seven Hills of Rome (V. Young)
Shalako (Farnon)
Silent Running (Schickele)
Spirit of St. Louis (F. Waxman)
Spy Who Came in from the Cold (m) (S. Kaplan)
Summer Love (Mancini)
The Swan (Kaper)
The Third Man Theme (Karas)
Toast of New Orleans (Callinicos) / That Midnight Kiss
The Trap (s) (R. Goodwin)
Trapeze (Arnold)
Tribute to James Dean
Uncle Tom's Cabin (Thomas)
Villa Rides (Jarre)
Walk Don't Run (s) (Q. Jones)
Walt Disney People & Places/Switzerland
Where Eagles Dare (R. Goodwin)
The Wrong Box (m) (Barry)
The Yellow Canary (s) (Hopkins)
The Young Lovers (m) (S. Kaplan)

Jerry Goldsmith titles

Bandolero!
The Blue Max (m)
The Chairman
Lillies of the Field (m)
Logan's Run
The Omen

Wild Rovers
The Wind and the Lion

Elmer Bernstein titles

God's Little Acre
The Gypsy Moths
Love Is a Many Splendored Thing (A. Newman)/
Walk in the Spring Rain (Bernstein)
Sweet Smell of Success (DL-8610)

Bernard Herrmann titles

Marnie (Crimson label)
Three Worlds of Gulliver
The Night Digger
Kentuckian

Elmer Bernstein FMC label titles

A Summer Place/Helen of Troy (FMC-1)
Ghost and Mrs. Muir (FMC-4)
Wuthering Heights (FMC-6)
Viva Zapata / Death of a Salesman (FMC-9)
Scorpio (FMC-11)
Madame Bovary (FMC-12)
Land of the Pharaohs/Gunfight at OK Corral (FMC-13)

More foreign and private pressings

Breakheart Pass (Goldsmith, Poo)
Colombo: Film and TV Music of Billy Goldenberg (Centurion CLP-1601)
Capricorn One (Seven Seas FML-85)
L'Empire Des Sens (RCA RUP-6096)
Herz aus Glas (Brain 0060.079)
Great Fantasy Film Music (Poo LP-106)
Bite the Bullet (RFO 102)
Village of 8 Gravestones (JVC KVV-1001)
Two in the Amsterdam Rain (Polydor)
Hamlet/Five Days and Five Nights (Cinema Records LP-8003)
The Silent Witness (Gull Gulp 1030)
Tentacles (Cam Sag 9079)
Catlow and Famous Film Themes (Eros)
Machine Gun McCain (Em-1001)
Moliere (Harmonia Mundi)
Ludwig (Phillips)
Jaguar Lives (Seven Seas)
l'incorrigible (Cam Emi 2C066-14236)
Touch of Evil/The Night Visitor (Citadel)
Travolti Da Un Insolito Destino Nell Azzurro Mare D'Agosto (CBS 80651)
Anima Persa (Cam Sag 9074)
Trop C'est Trop! (EMI)
Inferno (Cinevox MPF-33/138)
Docteur Justice (EMI)
Great Science Fiction Film Music (Poo)
Connery Won't Pay (Dart Arts)
Town Without Pity/Night Passage)
The Sundowners (Cinema Records)
The Adventures of Don Juan (Tony Thomas)
Somebody Killed Her Husband (7 Seas)
L'Altra Meta' Del Cielo (Clan)
The Living Dead at the Manchester Morgue (Beat)
Il Grande Attacco (Cinevox)
I Film Della Violenza (RCA)
Addio Zio Tom (RCA OLS-8)
J'al Tue Raspoutine (Phillips P 70 426L)
Sandokan (RCA TBL 1-1191)
Velnio Nuokaka (Russian) double album